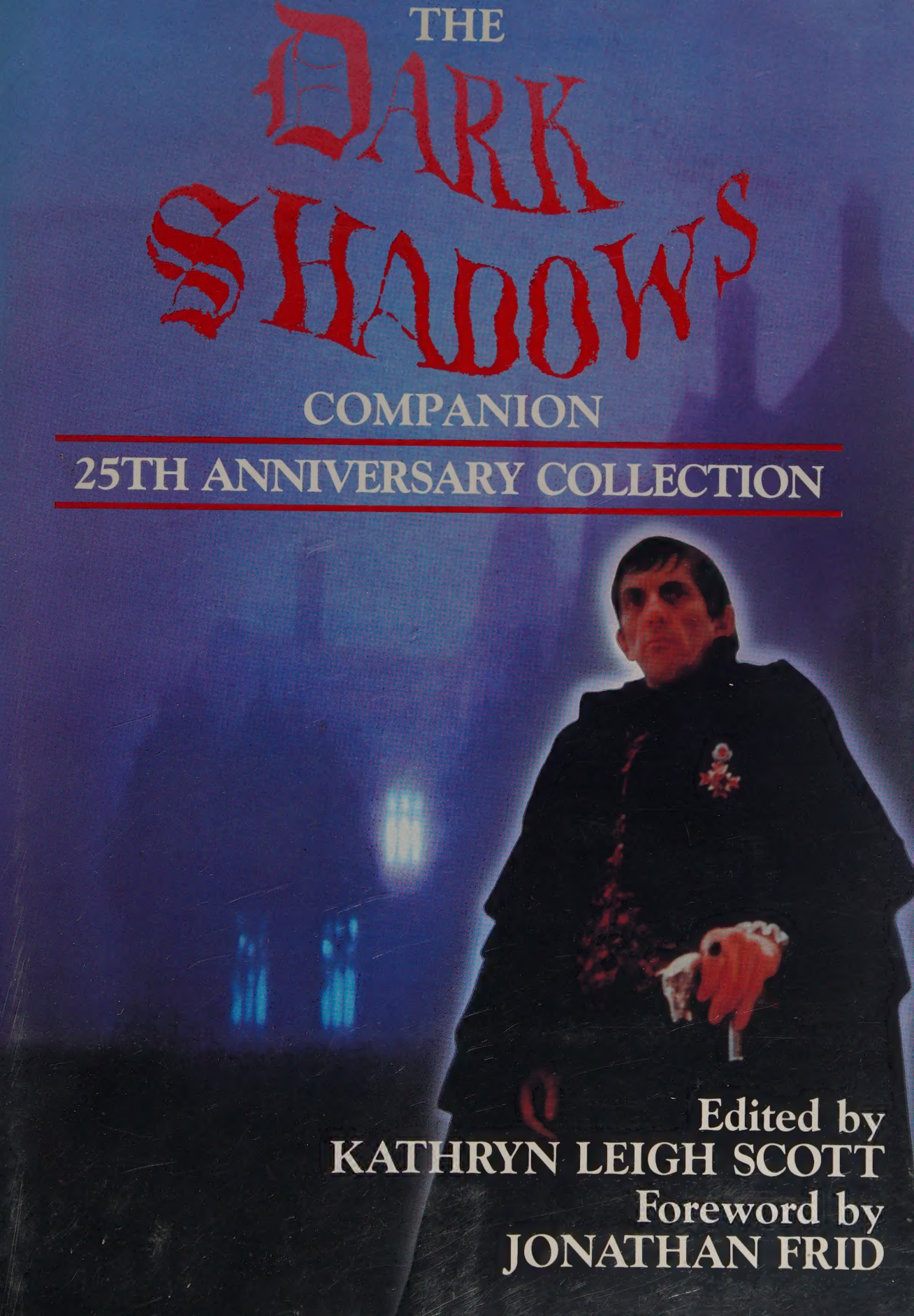
THE DARK SHADOWS COMPANION

25TH ANNIVERSARY COLLECTION



Edited by
KATHRYN LEIGH SCOTT
Foreword by
JONATHAN FRID

The timeless magic of *Dark Shadows* is alive and well almost 25 years after the first episode was presented on ABC-TV, June 27, 1966. The *DARK SHADOWS COMPANION* is a special 25th anniversary tribute book celebrating the enduring popularity of the show everyone "ran home from school to watch."

The *DARK SHADOWS COMPANION* is a collection of rare, newly-discovered photographs and behind-the-scenes recollections contributed by the actors, writers, directors, staff and crew of the 1966 – 1971 Gothic romance soap opera. The 25th anniversary collection is edited by actress Kathryn Leigh Scott, who portrayed both Maggie Evans and Josette du Prés on the series. Miss Scott previously authored the hugely successful *MY SCRAPBOOK MEMORIES OF DARK SHADOWS*, written to celebrate the 20th anniversary of the show. Jonathan Frid (beloved vampire Barnabas Collins) provides the Foreword to the new book. Actress Lara Parker, who played the beautiful, provocative witch Angélique, offers a fascinating personal remembrance, "Out of Angélique's Shadow."

Sam Hall, actress Grayson Hall's (Julia Hoffman) husband, who wrote for the original series, and son Matthew Hall, have contributed their views of *Dark Shadows* from a unique perspective— father and son have also written for the new 1990 NBC-TV primetime series. Melody Clark, Kathleen Resch and Marcy Robin have written a witty and informative history of *Dark Shadows*. Cast and crew alike have

(continued on back flap)

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Pomegranate Press, Ltd.

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Edited by
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1990

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CONTENTS

Acknowledgements		6
Dedication		7
An Introduction	Kathryn Leigh Scott	9
A Foreword	Jonathan Frid	12
Out of Angélique's Shadow	Lara Parker	14
Dark Shadows and Me	Matthew Hall	23
A Word From Me	Sam Hall	39
The Dark Shadows History	Melody Clark, Kathleen Resch, Marcy Robin	42
Picture Gallery		49
The Journey Continues		113
The Cousin From England		117
When Every Day Was Opening Night		129
That Year Of Insanity		137
A Werewolf With A PhD		143
Rain, Snow And A Drafty Old House		153
The Last Days At Collinwood		163
Episode Guide	Jim Pierson	175
Update: Where Are They Now?		201
Collectibles		205
In Memoriam		208

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A unique television series will remain in its viewers' memories for years after its original broadcast. *Dark Shadows* is no exception. While fan clubs have been around as long as there have been film stars, today's fandoms are far more sophisticated. Fans express their interest creatively with clubs, publications, and conventions. *Dark Shadows* fandom should be given a good share of the credit for keeping interest in *Dark Shadows* alive for nearly a quarter of a century. Thanks to people like Maria Barbosa (founder of the *Dark Shadows* Festival and the *Dark Shadows* current events newsletter, *Shadowgram*), Jim Pierson (Chairman of the *Dark Shadows* Festival), Kathleen Resch (Editor of *The World of Dark Shadows* fan magazine), and Marcy Robin (Editor of *Shadowgram*), *Dark Shadows* lives on.

This book is dedicated to
DAN CURTIS
And to all the friends and fans of Dark Shadows.

AN INTRODUCTION
By Kathryn Leigh Scott

"I don't know why I'm doin' it, Katy...I'm doin' it."
"Well, I'm doing another book, Dan"
"...cheez."
He grinned and shook his head.
"It had been nearly 25 years since I first met Dan Curtis on a cold, blustery day in New York to audition for the role of Maggie Evans. Now we were sitting in his office at MGM Studios in Culver City, California and, once again, Dan was casting Dark Shadows. He was too busy for lunch. He had a pilot and a six-episode committment from NBC for the new series—and he had to find his Barnabas. That day."

Clearly I need not apply for my old job as the hash-slinging waitress—nor the role of Josette, the dewy, doomed bride of the vampire. The new *Dark Shadows* would sport an entirely new cast—and that was fine with me. Dan, however, rattled off the names of a number of the original cast members (including mine) that he eventually wanted to bring back in the new series. That, too, was fine with me.

I'd landed the role of Maggie Evans shortly after graduating from the American Academy of Dramatic Arts and the ABC-TV soap opera became my first on-camera job. It was one thing to have an enormous audience of daytime viewers watch me learn my craft and lose my baby fat back then, but it was appalling to realize I'd got a job on the one soap that went into perpetual rerun! Talk about mixed feelings...talk about rerun Hell. Forever and ever—no matter whatever else I did in my career—I would be the skinny ingenue with the chubby cheeks and the indecently short miniskirts wandering through endless cobwebby secret passages wailing, "Barnabas, where are you?"

Not all of the original cast members felt as I did, but there were other young actors with fledgling careers who were dismayed that despite their success in other roles, they would always be associated with the show everyone "used to run home from school to watch." Indeed, many of the 1,225 original episodes we had taped from June 1966 through April 1971 had been playing in endless syndication cycles on PBS and independent stations throughout the country since we'd gone off the air in April 1971. The two MGM feature films based on *Dark Shadows* were regularly seen on late-night television. A library of *Dark Shadows* episodes were available on home videocassette, and plans to air the entire series nationwide on a new cable network had been announced. *Dark Shadows* had become an institution.

Just as one eventually forgives one's parents for everything—including a happy childhood—I began to make my peace with *Dark Shadows*. It was, after all, the most fun I've ever had as an actress. Imagine playing everything from slice-of-life melodrama to wig-and-whaleboned restoration comedy in a daily half-hour program. While other soap actors trod through mundane, molasses-thick plots, we soared into fanciful tales involving a vampire, a witch and a werewolf—and got to play an assortment of roles in stories based on classics from Henry James to Nathanial Hawthorne. At about the same time that I was going through my period of reckoning, I heard David Selby singing *Quentin's Theme* on Joan Rivers' show. Another evening, I saw John Karlen telling Joan about Willie. Kate Jackson even mentioned *Dark Shadows* in a *TV Guide* interview. I don't know what their personal feelings may have been throughout the intervening years, but *Dark Shadows* was being acknowledged by them in much the same manner that I was now talking about the show. Affectionately, like summer camp. Fondly, like a first lover. And graciously, because it was a long time ago.

When I wrote a book about those feelings, I wrote in pencil on yellow legal pads and rarely used an eraser. That book, *My Scrapbook Memories of Dark Shadows*, introduced me to a second career as a publisher and enabled me to establish Pomegranate Press, Ltd. It provided the family of friends and fans of *Dark Shadows* with a much-deserved 20th anniversary souvenir. Its success and the publicity it

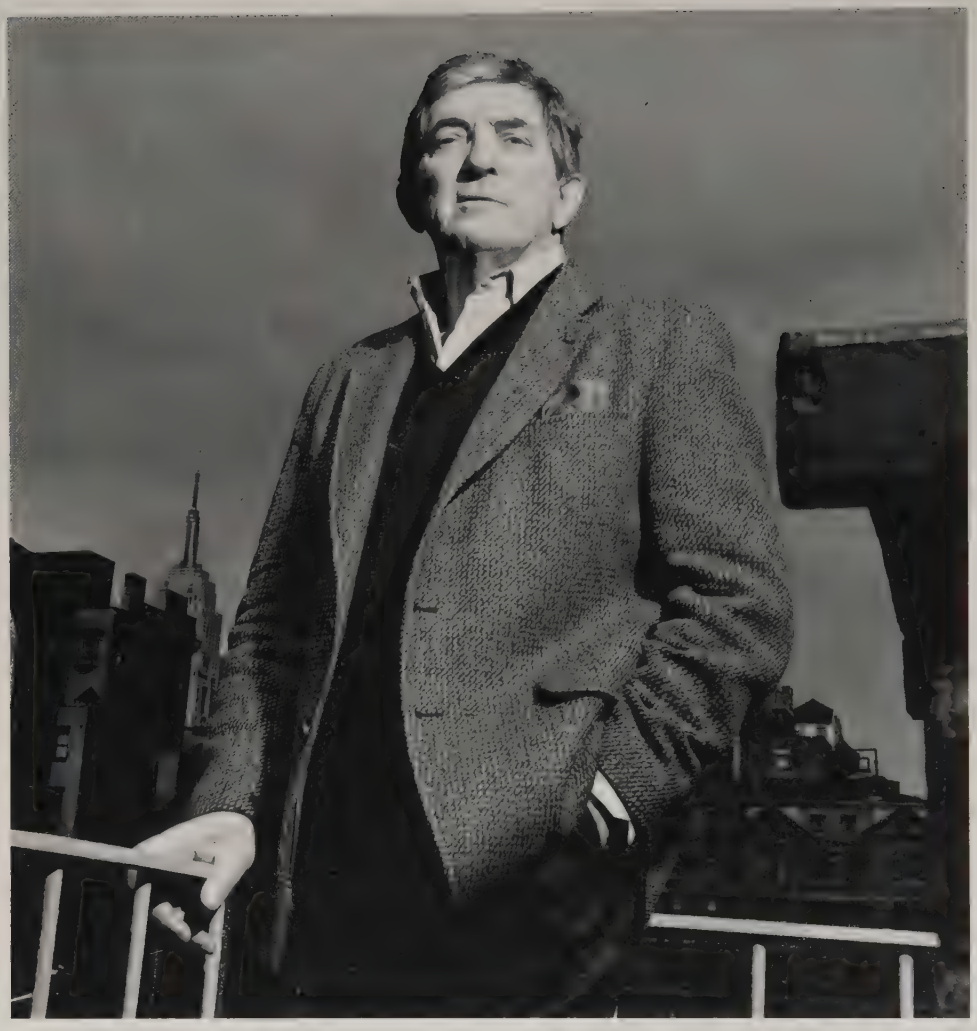
generated contributed to the renewed popularity of the show and surely helped awaken the interest in producing a new *Dark Shadows* series. Shortly before last Christmas, Ruth Kennedy, Dan's longstanding personal assistant, arrived at my house to pick up a case of *My Scrapbook Memories of Dark Shadows* for the production staff of the new series to use for research. Few things in my life have given me as much pleasure as writing up that invoice.

Writing the book is simply one of the best things I ever did with my time. It resolved my own ambiguous feelings about the show and released me from any time-warp sentiment. I also realized how many of the actors from the original company remain my friends 20-odd years later—and that we rarely talk about the show, unless we've been specifically gathered together to do so at one of the *Dark Shadows* Festivals. How refreshing it is that the fans, too, are more interested in the present, what we're doing with our lives and careers today.

Even in Dan's office—with Dan facing the mighty task of finding a new Barnabas—*Dark Shadows* is not the sole subject of our conversation. In fact, I'd hoped to lure him out to lunch so I could talk to him about evil and suggest to him that such a discussion would be good subject matter for the book. It had occurred to me that the man who brought us not only *Dark Shadows*, but such fine television films as *Turn of the Screw, The Strange Case of Dr Jekyll and Mr Hyde, When Every Day Was the Fourth of July*, and the two magnificent miniseries, *Winds of War* and *War and Remembrance*, might have some interesting things to say about the existence of evil. That chat will have to wait for another day.

I certainly didn't plan to do another book about the series. I knew when I published *My Scrapbook Memories of Dark Shadows* that I had written all I would ever have to say about the show. It was finished, I was glad and I put it behind me. But then I came across the text Melody, Marcy and Kathy—longtime fans of *Dark Shadows*—had written and I was very impressed with it. I had often heard Lara and Jonathan speak eloquently at the *Dark Shadows* Festivals about their experiences on the show and I encouraged them to write pieces. I discovered photographs that hadn't been available when I did the first book. Then, Dan hired the father/son team, Sam and Matthew Hall, to work on the new *Dark Shadows* series. When Sam, who had written many of the original episodes, and Matthew, a youngster who had visited his parents at the studio, arrived in town to write the pilot, I jumped at the chance to bring the story full-circle for our 25th anniversary. Jim Pierson, who has probably done more than anyone else to keep the *Dark Shadows* flame burning, offered to help me pull it all together.

The Dark Shadows Companion goes to press as Dan begins directing the new series. The NBC nighttime show will have a life of its own and be popular—or not—on its own terms while the original ABC daytime series continues in reruns. However, there's certainly a receptive audience for the new show. In the world of *Dark Shadows* we're used to re-incarnation—and embrace it. I wish them well. And I hope more than anything that the new company of actors has as much fun together as we're still having.



A FOREWORD
By Jonathan Frid

"It has been difficult for me as an actor to understand or attempt to explain the peculiar attachment of so many people to Dark Shadows. I was simply too close to it—too busy and too self-critical to comment on its overall attraction. During my four years on the show I did, however, come to realize a curious but simple guideline for acting, a notion purely my own—and that is to say the lines intelligibly and with as much basic common sense as possible and the viewers will do the rest. They will embellish it with 'such stuff dreams are made on.'"

The story of *Dark Shadows* began as a nostalgic Gothic romance that gained momentum by delving into the occult. Was it any wonder then that the tales about the show itself became the stuff of legend? Each viewer, or fan, if you will, brought to this phenomenon his or her own thoughts, feelings and imagination thus blending myth and reality into whatever he or she wanted to believe.

I recall an incident during a read-through of a script one afternoon in the rehearsal hall prior to the next day's taping. We were all stumped by a discrepancy in the script's plot as it related to a particular event that had been aired many months before. Something was out of line but none of us around the table could remember just what. We called the writers and they couldn't come up with a solution. We called the production office; still no help. At last someone had the bright idea to go down to the sidewalk outside the studio where fans gathered every day to watch our comings and goings. At once they had the answer. For me, there was acting! A total commitment to the existence of Collinsport, Maine. As a professional actor, I was too busy in the actuality, trying not to trip over cables or my lines, to become involved in the viewers' fantasy of the world in which we moved.

My first year in front of ABC-TV's cameras was a living hell. I have always been a "slow-study," so getting those long speeches down day after day was a strain. The glazed look of mystery and tortured solitude that became, I guess, my trademark was born of the mere wonderment of what comes next.

And the cameras—how they intimidated me! I saw them as symbols of a corporate giant where millions of dollars were at stake downtown on Wall Street with every roll of the eyes we made uptown in the studio.

Gradually these fears subsided. My biggest discovery, was to realize that the writers had actually created for me a character of remarkable range (although they were at times predisposed to think that vampires could utter with ease sentences of sixty words or more). Nevertheless they gave me scenes to play that over the years ran the entire gamut of emotions, resulting in a very real character that was unpredictably dangerous, loving, cruel, vulnerable, stupid, wise, et al.

The media, of course, saw Barnabas as a vampire with fangs pure and simple. This view was aided and abetted by ABC-TV's very own publicity department.

What made all this so very funny to me, however, was the media people's unwitting confession of their own misrepresentation of the show in their oft-repeated query to me: "Aren't you afraid of being typed in this role?"

With the *Dark Shadows* experience, as with any experiences in life, there were more valleys than peaks. But when those peaks were made manifest, there were moments of which anyone connected with the show could be proud. Yes, there were the botched lines, the jiggling ghosts, and bats and the less-than-credible feats of strength. Even so, the fans forgave us our sins; in fact, they relished them and, indeed, they cherish them to this day as an integral part of the phenomenon that was and is *Dark Shadows*.

If an answer is to be found to explain the longevity of this Gothic tale with its strange creatures, such as Barnabas, it lies with the loyal fans. For it is they who were there in the beginning and continue to be today. That is the legend.

OUT OF ANGÉLIQUE'S SHADOW

By Lara Parker

"We respond to these myth-imbued tales with our hearts, and we are caught up in the whirlwind of the life force. We experience the eternal conflicts of desire and repulsion, jealousy and longing, love and death. We feel a connection with all humanity throughout time, and we are enriched by that connection."

During the winter of 1967, I was living with my artist husband and two small children on a farm outside of Whitewater, Wisconsin. When the blizzards came, the farmhouse sailed in a white sea of frozen furrows and shriveled stalks of corn. On the morning after a snow-fall, we would hitch a quarter-horse named Applehead to an old one-horse sleigh, and with all of us bundled under a blanket and singing *Jingle Bells* at the top of our lungs, we would drive the pony down the road and bump, bump, bump over the corn rows.

Every evening I trudged through snow drifts piled as high as the eaves, alongside barren fields etched with barbed wire, out to the barn to feed thirteen cows and four horses waiting patiently in the gloom. Some nights it was 10-degrees below zero, and the wind howled around the silo setting the windmill rattling.

Although a fire burned in my heart, any possibility of my pursuing the acting career I had planned seemed as remote as that farmhouse out on Route Five. How could I have dreamed that less than a year later, I would be at a television studio in New York City, on the set of an elegant mansion, sitting on a velvet couch, and auditioning for a daytime soap opera called *Dark Shadows*?

In the intervening summer, I had snagged a job with a stock theatre in Connecticut, and when the five plays I had the lead in were finished, I decided, on a whim, to go to New York. I must have thought, "I'll never be this close to Broadway again!" Needless to say, I was overwhelmed by the possibilities of the moment, and paralyzed with fear.

The audition was a love scene with Barnabas in which he told Angélique rather harshly that even though he had "dallied" with her in Martinique, he was nevertheless in love with, and betrothed to, her mistress, Josette. The scene required Angélique to plead with Barnabas not to abandon her, to pledge her undying love, and to embrace him with heartrending passion. Luckily, I was able to audition with Jonathan Frid, and he sensed that I was tense and inexperienced. He tried to put me at ease and even whispered a few words of encouragement before the cameras went on. He said, "I probably shouldn't say anything, but I hope you get it."

I had been told that Angélique was a witch, and I felt I had to do something demonic, but there was no mention of witchcraft in the scene. Then, at the very end of the audition, I had an inspiration. I turned to the camera and looked deeply into the lens. I knew Angélique was a woman scorned. I smiled a wicked little smile, and thought to myself, "Hell hath no fury greater than mine!"

I was very lucky. The camera man zoomed into my eyes, and I got the part.

Thus began one of the greatest adventures of my life.

❦

I remember Kathryn Leigh Scott saying to me on my first day, "You won't get to perfect your art on this show, but you will sure be able to develop your technique."

She was right. Although I had worked for years in community, college, and summer theatre, this was my first professional job. And it was very different.

Gone was the luxury of a month, or even a week, of rehearsal. We had from 8 o'clock in the morning until taping that same afternoon at 4 PM. Lines and blocking

had to be digested fast. Scenes were run with other actors during make-up, "hair" or lunch. Whatever we rehearsed in the morning, we put on tape in the afternoon.

If you've ever seen out-takes of other filmed and edited TV shows, you know what we left on the tape. And anything on the tape—any fluff, any missed cue, any forgotten line, any furtive glance to the tele-prompter, whatever it was—went on the air. So we all made terrible mistakes. And Katherine's early advice came true. We learned to perform with ice water in our veins, hold on to the mood and stay in character, even if the set fell down around our ears.

Of course we all had our excuses. "I didn't forget my line! I was waiting for Jonathan to lie down in his casket!" "When I stuck the pin in the doll, I jabbed my own finger! That's why I was grimacing." "I wasn't reading the tele-prompter. I was looking for the stage manager to give me a cue."

Watching an episode a week later, usually with other cast members, was always an exercise in humility. But at least it was over. It had appeared, blessedly, briefly on the air, and it was gone. Vanished. Never to be seen again. Little did we know, all those mistakes—and memories—would someday come back to haunt us.

As we look at old episodes on videocassette and see ourselves 20 years younger, skinny, wrinkle-free—and so naive—we still cringe at the bloopers and moments of panic when something went wrong. But the present day audience roars with laughter. Laughter is a part of the love they feel. I am now aware that the charm of the show lay, in part, in the tension between the exalted subject matter of the show—Gothic horror—and our less-than-perfect portrayal of it.

For the most part it was all there. Ravishing costumes, glorious sets, enthralling music, special effects that were amazing for the technology available at the time, and wonderful scripts. But up against this were under-rehearsed actors often working on the edge of improvisation, trying to remember five things at once. Lines, including remembering not to say the ones which had been cut five minutes before taping; finding marks (if you aren't on your mark, you won't be on camera); finding the light (so all the emotions flickering across your face won't be seen); handling props (when you put the fangs in, be sure the light on your camera has gone off, or the whole world will know you aren't really a vampire!)—and all the while playing some very demanding emotional scenes which required passion, rage, hatred, fear, horror, and sexual arousal. Sometimes—no often—it was very funny. Joanne Woodward sent us a telegraph once. It just said, "Dark Shadows. I love you." Somehow it sounded like she had been laughing.

Dark Shadows was wonderfully theatrical and romantic. Many of the performances—Jonathan's, Grayson's, Thayer's, Humbert's, Louis—to name just a few, were larger than life. Most of us were stage actors, not soap opera actors. We were trained to make the emotions broad and powerful, rather than internalized and underplayed. And most of our characters were supernatural.

The directors, Lela Swift, and especially Henry Kaplan, would demand passion and verve. In morning rehearsal, when Henry was blocking out the scene, his favorite stage direction was "TRANS [SIC]," short for transition. This meant your character was to be in one state of mind, only to be plunged into another by some

horrifying and devastating realization. The moment was usually punctuated by a "sting," or three descending chords of orchestral music, and usually occurred when you were in an extreme close up, meaning your face was on the screen, minus your hairline and your chin. When Henry pointed a finger at you and said, "Trans-ish!," he wanted it to be inspired.

I remember he was very hard on Kate Jackson when she first came on the show. A lovely, natural actress with taste and intelligence, Kate had enough sense not to try to do something she couldn't do truthfully. Often her reactions would be very subtle. Henry would say, "Kate, there is a ghost coming through the wall, and if you can't scream, just imagine me coming in your dressing room after the show."

Henry would come to the dressing rooms after tapings and give grades for the performances that day. I can remember him opening my door, glaring at me, taking a long pregnant pause, then delivering a warning, withering, "B ... minus," before slamming the door decisively.

We played these amazing characters with total commitment. Once I had to convince the ghost of Jeremiah to stop coming around. I had to say something like, "Jeremiah, stop! Hear me. Listen to me. I command you to return to your grave." I summoned all the determination I could muster, pointed at the dark hole he was to re-enter, and sternly admonished him to go there. Only later, watching the scene, did I realize how ridiculous that was. Yet we never played these scenes for laughs. If *Dark Shadows* was ever "camp," as some have said, it was not because we thought it was funny, or ever took it less than seriously. The more incredible the story was, the more fervently and passionately we portrayed it.

I believe the unique style of *Dark Shadows* lay in the absurdity of a ludicrous situation performed with complete conviction by the cast. The fascination for *Dark Shadows* lay in the ability of those in the audience to identify with the characters. You may ask how one can possibly identify with a witch, or a ghost, or a vampire? We have nothing in common with these appalling creatures ... or do we?

It was often said the stories on *Dark Shadows* were based on the classic mystery and horror tales of great literature. But it was years after I had been on the show, when I read Joseph Campbell's book, *The Power of Myth*, that I realized why these stories were so potent. We have heard them before, in fairy tales, in the Greek and Roman myths, and in early religious texts, such as the Bible. All these stories revolve around the same truths and reverberate with the same messages on the meaning of life. We recognize them, or remember them from some unconscious source in our souls. And we respond to them with reverence and wonder. They are deeply moral, and at the same time, profoundly in touch with human frailties.

The witch, for instance, was a common character, or archetype, in literature and drama, going back as far as the story of Adam and Eve. She was often seen as a wise old woman or an an angry, righteous goddess in mythology. She was separated from the others by her intelligence. Wasn't Eve's sin in eating the tree of knowledge at the advice of the Devil? Perhaps the first woman in creation was also the first witch.

I began to think of Angélique as smarter than the others. She saw through their

false protestations of virtue, and knew that even the best were corruptible. She was inpatient with virtue, and saw it as hypocrisy, naiveté, or simply weakness. Her irritation with others' stupidity caused her to use her powers heartlessly, but her contempt for the tiresome and the obtuse kept her from feeling any guilt. She was cynical, and therefore she was always lonely. She was not able to love, as Josette could, who was pure in heart. For this reason, she was jealous of Josette.

I have often been asked whether I studied witchcraft after I got the part of Angélique, or whether I believed in the occult. The answer is no, (although I cannot deny a certain suspicion that there are psychics among us , with powers the rest of us have either not learned or have forgotten how to use.) Archetypal characters reflect tendencies that are in all of us. We have all experienced the exasperation of dealing with those who are dumber than we are and just don't "get it." We want to throttle them! Well, Angélique got to do just that. We also know the frustration of a failed love affair, the pangs of jealousy and the secret wish that a certain person could just be hit by a large truck. Well, Angélique could handle that one too. We all know we should keep our angry feelings to ourselves, and be polite, and modest, and kind to others, but Angélique never had to do any of those things.

She was always squeezing a scarf around a doll and causing some unfortunate person to choke. She started fires with nonchalance, often just to prove a point. She turned poor Joshua into a cat. (Talk about a difficult acting partner! That cat was never on his mark.) However, the character of Angélique was not built upon her powers as a witch, but upon this one powerful emotion—jealousy.

Only warlock Nicholas Blair (Humbert Allen Astredo) was able to chastise her. He punished her for falling in love with a mortal. What delicious irony! She was forced to suffer Barnabas' fate and live as a vampire—to lose her supernatural gifts—and when? At the moment she had become most human! What other TV show ever delved into these intriguing themes?

Some of my best scenes were with Humbert Allen Astredo. He was an interesting and charismatic actor, a cold and handsome devil, but there was always a twinkle in his eye. Humbert relished his role; he enjoyed the fun of it. Scenes with him were always full of fire and energy. We never knew which of us would be in control that week, because a warlock and a witch are pretty evenly matched, and the writers let us take turns. I got to deliver one of my favorite lines after he took a fall from grace. "From warlock to lacky... my, how the mighty are fallen!" I remember saying it with great satisfaction.

Barnabas was also an archetypal character: the tragic hero, caught in the trap of pride and fate, doomed to struggle against his own nature. Examples of this type abound in drama and in literature, from Oedipus and Hamlet, to Willie Loman in *Death of a Salesman*. He is damned because of one mistake he made in his youth. Driven by egotistical pride, he made love to the wrong woman, tried to leave her, and she would not be discarded. It's *Fatal Attraction* long before its time.

I believe the vampire is a metaphor for the destructive side of love. Oscar Wilde wrote in *The Ballad of Reading Gael*,

Yet each man kills the thing he loves,

By each let this be heard.
Some do it with a bitter look,
Some with a flattering word.
The coward does it with a kiss,
The brave man with a sword!

It goes without saying that the vampire's bite is sexual. But is the bite a kiss, or the thrust of a sword?

Barnabas is both the irresistible lover and the terrifying monster. He is also insatiable, cursed with a hunger that is never satisfied. Every night he wakes and must be fed. An elegant, sensitive, worldly gentleman who is repulsed by his own needs which are abhorrent to him. He is all that he despises. What a wonderful paradox! Have such thrilling characters ever been seen before on Daytime TV?

This concept, that death is the price of love, lies at the core of romantic literature. It speaks of a love that is dangerous, forbidden, without parallel. No lover is more seductive than the one who requires the greatest sacrifice. And no lover can take you to greater heights. All young girls have longed to know the sweet delirium of falling in love with the wrong kind of guy, the one who will only do them harm. Barnabas fulfills this fantasy.

Barnabas and Angélique are the perfect couple. Only they truly understand one another. They alone know one another's darkest secrets.

When I first came on the show, I wanted to be the heroine. Jonathan used to admonish me often. "Don't weep," he would say, "Don't snivel and play the victim. You're not the heroine, you're the heavy!"

"But I've never been jealous! I've never hated anyone or wished them ill," I would answer, in my incredible naiveté. And he would smile ruefully, and assure me that rage, hatred, and even jealousy were deep inside of us all. Because of him, I came to realize that the part of the villain is a real plum, and I learned to dig deeper, experience life more fully, and to play Angélique with a vengeance.

I truly appreciated Jonathan's depth of understanding and the breadth of his stage experience. He had his problems with lines. He even admitted to me that once while performing Shakespeare in Toronto, he had found himself speaking lines from *Julius Caesar* while he was in the middle of The *Merchant of Venice*!

I was in many scenes with him, and I can still remember the stricken look in his eyes when he had gone blank. But I was always amazed when I would watch the show a week later. Somehow the stricken look wasn't there! Jonathan was riveting—powerful, impassioned. His moments of hesitation seemed, well... enigmatic, and as a result, he was more mysterious and debauched than ever.

There was not a character on *Dark Shadows* without inner turmoil, without something to hide. Even the most virtuous were forced to confront temptation and to explore the nature of goodness. Kathryn Leigh Scott gave the character of Josette innocence and warmth. She was a serious actress who was always inventive and prepared. She had delicacy and reserve, and her skin was like porcelain. But she did her own make-up, which I found amazingly brash, and she had a strong streak of independence.

I remember watching her once before she made an entrance. She had unbuttoned the cuff of her dress in order to be re-buttoning it as she walked in the door. This simple, natural behavior gave her the most natural demeanor, as though she truly lived at Collinwood. Her acting always seemed effortless.

In my thinking about the spectrum of archetypal characters, Josette completes the triangle. She is the virgin princess, the pure and unspoiled maiden who is by her very nature without malevolence. She will always be Angelique's nemesis, her most formidable rival, because Josette is the quintessential heroine—Beauty in Beauty and the Beast, the guileless girl who tamed the monster.

But once more there is the irony: Josette will always be unattainable for Barnabas. He wants her desperately, but it is a forlorn desperation, because if he wins her, his love, the vampire's love, will destroy her.

I believe it was the mythical sources of *Dark Shadows* that found the show its largest audience. Many dramatic television shows deal with good and evil, but on a superficial, cops-and-robbers level. Some evil person does something wrong, and he is caught and punished. Often he is a punk or a junkie or a murderer, but there is no explanation of his brutal inclinations, other than that some brutality was inflicted on him. Television is often like the newspaper: factual, real-life, merely given. There is no paradox or mystery to the predicaments portrayed there.

There is a hunger in all of us for something with a deeper meaning, something more poetic and universal. A metaphor is something we understand with our emotions, rather than our reason. Myth is like a social metaphor, which, as Joseph Campbell said, "puts you in touch with the experience of being alive."

I wish I could speak at length about the joy of working with all the actors: John Karlen's amazing off-the-wall abandon and his locked-in sense of truth; Nancy Barrett's perfectly charming personality, her facility with accents, the ease with which she created new characters, and her ability to cry... at dress rehearsal, and again on tape! Clarice Blackburn's subtle, modulated performances that made her seem years ahead of me in her craft; Grayson Hall's wonderful tilt to her head, her fascinating stories of her life in the theatre, and her delicious raspy voice; Louis Edmond's courtly manner, his mellifluous, classic diction, and his thrilling hauteur; Roger Davis' charm, inventiveness, and his sometimes overwhelming enthusiasm. ("He wanted to play all the parts!"); David Selby's brooding sexiness and soft southern accent, with manners to match; and Kate Jackson's impish sense of humor and a certain infectious penchant for impropriety.

I was delighted to work with Thayer David, David Selby and Roger Davis on other projects after the show went off the air. It was always a great joy to see them again. At the 1989 New York *Dark Shadows* Festival, Roger and I did a skit which he wrote for Peter Bradford and Angelique as a vampire. I had a lovely time biting him, and we even had real fake blood.

The show's popularity was always amazing to me. Boxes of fan mail showed up in the rehearsal room. I received threatening phone calls when I was being most cruel to Barnabas. Throngs of autograph seekers waited outside the studio door. I would walk out on the subway platform at the hour when school let out, and

hundreds of screaming children would run away from me.

When *Dark Shadows* was at the peak of its notoriety, the fascination with the vampire was such that I was invited to appear on *The Tonight Show* (and to bring my fangs). Johnny asked me what a vampire was like, and I was terrified that I wouldn't be able to make a bite look convincing without some kind of a rehearsal.

I stood up and reached for him saying, "Come to me. Give me solace. Give me comfort." He walked over to me, rolling his eyes in anticipation. Once he was in my embrace, I turned my back to the audience so that I could attach the fake incisors. I couldn't see what he was doing, but the audience was howling. I whispered to him to turn us around so I was on camera. Then I opened my mouth, showing my fangs, and bit down on his neck.

Fortunately, it worked as well as it ever did on our show. The audience roared. Suddenly, Johnny began to sway back and groan. He spun around three times and collapsed—bam! Flat on the floor. I was horrified. For a moment I thought I had really hurt him—I had killed Johnny Carson in front of twenty million people!

Kate Jackson was the only actor who ever made me break up during taping. We would bait each other during rehearsal, giggling like schoolgirls in church, until the wrath came down from the control room. In the last days of the show we played sisters, and I remember that we were given many mysteries to unravel.

Our relationship off-stage was so silly, and our on-stage characters were so solemn, that we often suppressed fits of hysteria. She once had a perfectly innocuous line that seemed to both of us to be the most absurd and idiotic either of us had ever had to say. The line was, simply, "Everything Ezra told you was true."

We barely made it through rehearsal. She would deliver the line in the most dignified manner she could muster, and we would both fall apart. No one else was amazed. The crew watched us with bored disdain as we continually collapsed into paroxysms of laughter over this ridiculous line.

Taping began and we came to the scene. She looked at me with those dark eyes, her face totally dead-pan, took a breath, and began to speak. "Everything..." She was very serious, but I thought I saw her chin quiver. "Ezra... told... you..." Now I was biting my lip until it bled, "was... true!" We were both stiff with self-imposed restraint. But I noticed that she looked a bit strange. She was screwing up her mouth as though she had eaten a green persimmon.

After that, if I was ever down in the dumps, she would whisper in my ear, "Remember, everything Ezra told you!" And I would always smile.

I never went back to Wisconsin. When the show went off the air, I went to California, so that my children could grow up near the ocean and I could become a movie star. I thought of *Dark Shadows* as only the first step up the ladder of success. Although I played many wonderful parts, and had many lovely opportunities, years later I realized that *Dark Shadows* had been my most exciting job. I knew then that racing down the little narrow stairway to taping, in an 1890's gown, with false curls bouncing and fake eyelashes in place, was in many ways as good as it gets. It was television. It was theatre. We belonged to a fabulous team. And we were telling great stories! What more could you ever want?

Grayson, Sam and Matthew

DARK SHADOWS AND ME
By Matthew Hall

I wasn't really aware of *Dark Shadows* until it saved my parents' lives. Though I may have known about it, before my family got involved, I don't think I'd ever watched it—I had the full compliment of after-school piano lessons, karate lessons and other traditional forms of extracurricular parentally suggested improvements to worry about in 1967. I was nine years old, and there was a limit to the amount of television I was allowed to watch—half an hour a week, which I remember distinctly thinking was not enough. An only child, I never understood how my parents could be so strict with me when they had both worked, at times, in television. My father was a writer; he had done soap operas and plays. My mother was an Academy award-nominated actress; she had done a movie for Disney that most of my friends had seen. For some reason, that embarrassed me—I was shy, and none of my other school friends had their home lives balloon weirdly into their school lives in this manner. I was in private school, learning about mythology and playing soccer at recess. We lived in a rambling apartment in Midtown Manhattan. It was, I thought, altogether a splendid existence. I had no idea how close we were to financial disaster.

Thinking back on it, though, there were signs. 1967 was the year I stopped eating in the lunchroom and started having my lunch packed by Mom every morning. Mom being Mom, one day I opened my plain black lunchbox to find a leftover fried chicken drumstick, a steamed artichoke and a thermos full of vinaigrette. I poured a little of the vinaigrette into the plastic thermos cup, dipped an artichoke leaf in, lifted it to my lips—and froze when I realized all the other lunchbox kids in the room had all put down their sandwiches and were staring at

me like I was some kind of madman. My parents had always had a wonderful ability to live life in a manner utterly beyond their means.

Unfortunately, the long delayed day of reckoning finally came to seem inevitable, and in the late Spring of 1967, my father swallowed his pride and took a trip to Ohio. He had been born in Carrolton, a one-stoplight farm town filled with Hall family relations, and had struggled mightily to proclaim his independence from his father, an industrial wizard with dynastic intentions who had built a rubber glove factory from nothing in the depression. Dad had always felt the need to write, and he'd always done it better than anyone around him. Dartmouth, World War Two and the Yale Drama School had allowed him to strike out on his own. Now, however, he had a family, and no money. He went back to Ohio to find out whether or not, emotionally, it would be possible for him to swallow his dreams and take up the life of a successful small businessman that my grandfather had always intended as his future. My father is a proud man who had made a break with his roots many years before. I can only imagine the desperation with which he walked the streets of Carrollton that spring, looking at houses and knowing he was on the verge of giving up any dreams he and his wife might have had about carving lives for themselves in the New York theatrical community.

Back in New York, Mom came home one afternoon from an unsuccessful round of auditioning. She no more wanted the life of a midwestern actress manqué than my father, but she was prepared for that eventuality—after all, they had a child to support. She stripped off her clothes, turned on the shower, stuck one leg through the curtain—and the phone rang. She stood for a moment, perched on one foot, and debated ignoring it. Three more seconds, and the telephone would have been a moot point. But she wasn't standing in the shower yet, so reluctantly she pulled her leg back, stomped around to the bedroom, and answered the phone.

It was her agent. He had heard of a short-term job on a soap. Was she interested in auditioning?

She was indeed.

Mom had what had to have been the best introduction of any character ever presented to a television audience. In her first scene on *Dark Shadows* she hypnotized Maggie Evans, whom the vampire had kidnapped and brainwashed into believing was his Eighteenth Century long lost love Josette. The *Dark Shadows* audience first saw my mother waving a watch in front of the distraught girl, and repeating: "My name is Julia Hoffman," over and over again. By the end of the scene, Maggie was hypnotized; I always wondered if possibly the audience wasn't as well.

Mom was set up to be a victim of the vampire. The character had originally been referred to onscreen as Julian Hoffman, but the noted serologist was changed to a woman because it would be sexier for the vampire to bite a woman than a man. The irony is that in the five years she was on the show, the one thing Barnabas never did to Julia was bite her.

One night the next fall, Mom threw a party and had the cast to our apartment. Very late into the evening, Dad found himself embroiled in a long conversation with Dan Curtis. At the end of the party, Dan asked my father to write for the show. Dad,

who did not consider a question asked at two in the morning to be a serious business proposal, told Dan that if he was serious, he could call and ask him tomorrow. Dan called the next day, announced he was serious, and offered my father the job.

I began watching the show regularly that first year. I wanted to watch it religiously, but the sudden infusion of income meant that my extracurricular activities resumed their stranglehold on my weekday afternoons. Nonetheless, I saw it whenever I could—and on days when my Mom was working, I often went to the studio after my piano lessons or Karate. I felt welcome there; I could hang out in her dressing room when she was taping or sit and watch them do the show in the small room off the second floor rehearsal space which contained a large Sony color television. This, and the one in the guard's station in the lobby, were the only TV's in the place comfortably watchable by civilians. There were several guards, but I most remember an older black man named Henry.

The first day I was at the set and saw the coffin, I was afraid of it—I remember it sent me all the way to the other side of the studio. It seemed somehow dangerous to have a coffin in the room. Rather like asking for trouble. Jonathan Frid often complained that the coffin was tiny, but I remember it being huge—a leviathan of meaning that none of the adults who worked around it seemed to mind. The second or third time I saw it, I got used to it, but I was always aware when I was in the room with it—it changed the day slightly, whenever I saw it in person.

As I got older I was even allowed on the floor a few times during taping, a privilege so intense I remember being afraid the boom microphones would pick up my pounding heart as I stood there, watching them film and trying not to breathe.

At the time, I thought the studio was preposterously large. Habitués of New York nightlife can, at this writing, go to the disco Red Zone in Manhattan, and see the space for themselves. Only much later, when I walked onto the *One Life To Live* set for the first time during my job on that show, did I realize that by any standards, the *Dark Shadows* studio was, comparatively, very small indeed. It was a dark, cavernous space, two stories high, covered with girders and catwalks and soundproofing. The most interesting thing, perhaps were the floors—walking along, one would cross over fake wood planking, and then fake stone, and then fake grass, and then fake marble. Because *Dark Shadows* was *Dark Shadows*, the sets were not your basic rooms. The living room was the only permanent set, rarely taken down. At the time I thought it was huge, and envied any house with secret passageways. In fact, I began to draw buildings in my spare time, maps of houses with elaborate secret passages.

The cameras fascinated me—behemoths on huge triangular-wheeled platforms that had to weigh a ton each, yet seemed to glide at the slightest push of the cameramen. The centerpost of each was a hydraulic press that raised and lowered silently and effortlessly. The cameras themselves were a fascinating amalgam of high technology parts rigged with dashes of black electricians tape. The lenses were huge, perfectly clear glass—anything so round and perfect had to be rare, valuable and inordinately expensive—I remember being terrified of knocking into one, getting a smudge or fingerprint on it to mar it's pristine condition. I remember

thinking the lenses were objects so intensely precise, important and expensive that throughout their entire worklives—from factory birth to eventual replacement—no one would ever touch them. This thought for some reason fired my imagination—the stuff at Tiffanys might have been valuable, but this was beyond value and into some stratosphere of Science.

If the lens in front was forbiddingly scientific, the back of the camera, where the technician stood, was fascinatingly homey. For one thing, the viewpiece was a book-sized television screen, usually with an eye shade taped over it—I always wondered if they could get other channels on those screens, aside from an image of whatever the camera was pointed at. If you did get other channels, of course, having one of these babies in your room at home would have been even more practical. Below the screen were all sorts of serious looking knobs and buttons and widgets, all with unnamed but Tremendously Important Functions, all aching to be twiddled and turned and pressed. Usually there was a pad next to the viewer/monitor, on which the cameraman would jot Tremendously Important Technical Things with a pencil. When not in use, the pencil was jammed haphazardly into the hood of the viewing monitor in a dashing, rakish manner that I found nothing short of shocking.

I remember being asked what I wanted for Christmas, that first year, and knowing that what I really wanted, beyond anything else, was a *Dark Shadows* Camera. I even pictured it in my room—though I knew that without the rest of the studio, I couldn't do my own show, which I admit was the logical extension of any fantasy involving having a million dollar professional quality video camera in your childhood bedroom.

But if I couldn't have a camera, I'd have settled happily for a microphone boom—though I remember regretting it would have never fit in my bedroom. A gangly black martian-looking monster that took two men to operate, it was at once a primitive, yet remarkably precise machine. A three-foot high platform on wheels supported the boom man, who operated the crane-like telescoping boom arm. At the end of the arm was a microphone that could spin, controlled by the boom man, seemingly in any axis. (It is this microphone that one sees occasionally on the old show, ducking into the top of the television frame periodically like an unnoticed household UFO.) Not as cool as a camera, then, but certainly a wonderful addition any schoolboy's list of fantasy Christmas presents.

As I got older, the cast and crew all got to know me. Sometimes I would watch the taping in the control room. At first this sanctum sanctorum filled with delicate, complicated and incredibly sophisticated equipment was the most forbidding place on earth. These were the glory days of NASA, and the *Dark Shadows* control room was, to my mind, as reverent a shrine to technology as the main room of the Houston Space Center. It was smaller, but it was ours, and I was always amazed and glad to be there. It was always twilight in that room. Against one wall, floor to ceiling, was a bank of television screens. In front of that was a long table filled with knobs, switches, mixers and sliders and levers. Behind that, also the length of the room, was a raised observer's platform. The chairs were big and swiveled. This was Dan's real lair. During dress rehearsal and taping, feeds from the three cameras appeared

on the wall of screens from the studio down the hall. Dan, Bob Costello, music director Sybil Weinberger, technical director Jake Lupatkin, and the director, among others, would sit in the room studying the wall of monitors. The show was edited live, with the director sitting at the long table surrounded by the others, watching the actions on the monitors and calling "Camera one—Camera three—Camera One—Camera two—and Fade Out." Jake pushed the appropriate buttons, ensuring that the feed from the selected cameras went onto the rolling video tape. A simple action, with a staff of a dozen and a room full of millions of dollars worth of machinery to carry it out.

Off to the side was a smaller room loaded to the brim with banks of a different type of machinery. If the main room was NASA, this smaller area was more like the crammed, dark control room of a hunter-killer submarine. The machines in this room were man-height and had rows upon rows of buttons, knobs, and switches. Workers sat in chairs facing the console that had rows of switches, various meters and, on each one, a round, black, radar-like oscilloscope screen. I took to spending time in this room because the energy level was not as furiously paced as in the control room. I was in less people's way there, and it had a glass wall that allowed me to watch Dan and the others frenetically punching buttons. One day one of the men bade me sit down in front of one of the machines and showed me buttons to push that altered the configuration of the ever-changing squiggly yellow-green line of light on the oscilloscope. Then he told me that I could consider this my machine. I could come and punch buttons on it any time, as long as I didn't punch buttons on any other machine. From that day on, I had a meaning, a function, a purpose. I sat in the *Dark Shadows* studio control room and punched my little buttons and made the squiggle of the oscilloscope change, and all was right with the world.

The prop section amazed me. To a 10- and 11 year old, it was a big, messy world of wonders—an entire forest in a room, with paintings on the walls and chandeliers hanging from the ceiling. It was like an antique store filled with familiar relics. The trees and bushes were on little crosses that served as bases. I remember one Christmas season they decorated one bush with seasonal paraphernalia, but most of the time the propmen were pretty blasé about the empire of neat stuff they controlled.

Upstairs, in the rehearsal space and dressing rooms, the walls were white, the linoleum floor was white, and the air-conditioner blasted frigid air. My memory of that studio is that it was always cold. I remember the drapes of my mother's dressing room windows—white with the ABC logo all over them—that looked out over the schoolyard across the street.

The upstairs rehearsal space was a big, white, mirrored room with a table and folding chairs, a chalkboard on one wall and a poster of Bela Lugosi as Dracula on another. At various times of the day, Dan and the director would sit down with the actors and give notes. I was always fascinated by this process because Dan was such a forceful personality, and he seemed to know exactly what he wanted. He would cut the scripts ruthlessly—I always watched him pencil his way through pages of script with a lot of mixed emotions. I had seen my Dad write those scripts, had read

most of them, and didn't understand how anybody could so callously edit chunks out. I remember shyly asking my father if he knew that Dan was doing this. Of course he did. I asked him how he felt about it, and he paused. "It's Dan's show," he said. "Sometimes he cuts good stuff, sometimes he makes it better. But it's his show, and he does what he wants."

Often I went to the studio after school, or piano lessons, or soccer practice. Usually, though not always, there was a small throng of people waiting at the door for a glimpse of Jonathan Frid or one of the other actors. As I went in, someone would always ask "Hey, how come he gets to get in?" I always found myself on the side of the fans in this case; I didn't see any reason why they couldn't come in, too—at least in a small, non disruptive group, once or twice, just to see how everything worked.

After a while, our lives began to revolve around the show. I would come home from school, and find the writers in our red living room, with Dad lying on his back on the floor, pulling his eyebrows and worrying aloud about character motivation. Gordon Russell was a rumpled, affable man, funny and sweet. After *Dark Shadows* ended, he and my father went on to write *One Life To Live*. Ron Sproat was thin, dapper—a bright man. Dan Curtis was often at those storymeetings, as well—he was always bigger than life.

One of my first jobs was collating *Dark Shadows* scripts for my father. In those days before computers, the scripts were all typed on carbon paper. When Dad finished a script, he would call me in, and I would get 50-cents to deal out the five copies into scripts. Each script was topped with a synopsis and a title page. I remember Dad hated doing the synopsies with a passion, regarding them as a loathsome chore, and a waste of time. Once he had written the script, he wanted to eat dinner, hang out with his family—do anything rather than recapture the plot points of the script he'd just finished. He also hated doing the title pages, with their lists of characters and sets. This job he sometimes also farmed out to me. As a child, I would go through the script, scribble down which actors and sets were included in that episode, and type them up on Dad's crotchety old gray IBM electric. For this—actual typing—I was paid a dollar. I remember asking him if I could also do the synopsies, since he hated doing them so much, but he insisted it was not a task he could avoid, though he often left them for the next morning, and then did them really quickly as I was preparing to go to school.

I also made 50-cents every time I cued my mother with her lines. I would be in my room, doing my homework, and the call would ring out—"Matt, come cue me!" I would gratefully stop conjugating French Verbs or getting math problems wrong and go hang out in the bedroom. I would read the various parts in her scenes while Mom would run through her lines. Sometimes we laughed a lot during these sessions, when the show was particularly bizarre. Other times she would be in every scene, and it would just be a lot of solid work for her.

There was a quota of actors *Dark Shadows* was budgeted per week, a number the writers tried manfully not to exceed. Because of this budgetary constraint, after a particularly complex week the writers were occasionally left with only a few

characters in a script. In one episode, my mother ran around virtually alone, haunted by unseen forces—with a lot of lines to speak.

Nothing is so tight as a theater or television ensemble company in full swing, and *Dark Shadows* was no exception. Several intense friendships were born in those days. Nancy Barrett and my mother shared a longstanding comradeship. Nancy often sought my mother's advice on her affairs of the heart. Nancy is a petit Oklahoma girl with a great sense of humor, and we had a running thing for years where I would give her my old shirts—she liked them, and they fit her, so I gave them to her. Thayer David was a charming man we saw often. Lara Parker was extravagantly beautiful, to my adolescent eyes, and profoundly shy. My family had a pug named Thing. Lara had a pug named Rosie. Thing, being an apartment dog, was still a virgin at the ripe old age of six, and one day in the studio, my mother and Lara made a pact to try to end that dilemma by getting these two fine examples of Pugdom together, in hopes of making more, smaller pugs. First we tried it at Lara's apartment, where for various reasons it didn't work.

When Rosie next came into heat, she came to stay with us for a few days. Thing, who was in many ways shy, was at first unexcited at this frisky girl pug invading his territory. In fact, for a couple of days, nothing happened—they sniffed around each other, they played a little, but that was all. We were beginning to wonder if perhaps Thing needed lessons in species reproduction. Then, one afternoon, Mom took the dogs on a walk. She was standing with the two pugs in front of a very large, very busy Midtown Manhattan tourist hotel when a couple of high-school aged tourists came up and asked her for her autograph. She pushed the leashes onto one arm, signed and chatted with the fans. While she was talking, a tour bus pulled up in front of the hotel, it's door directly adjacent to where my mother stood. The door opened, and an entire high-school cheerleading squad began to decamp. Mom gulped nervously as a buzz went through the crowd getting off—"That's Grayson Hall! That's Julia from *Dark Shadows*!" Just what she needed—48 teenaged girls from the midwest, seeing their first celebrity in New York. And then she looked down.

Thing had mounted Rosie.

Lightninglike, she tried to recall everything she thought she knew about the passions of canine sexuality. She searched her mind and came up with a figure—45 minutes. That's how long, she remembered, dogs take to make love. The phrase "They get locked together" seared across her brain. She looked at the ever-thickening clot of teenage girls staring at her, fumbling for autograph pens, pointing nervously at the dogs.

She looked back down. Thing and Rosie had not yet, as the phrase went, "locked."

The nearest crosslight was blinking yellow, about to turn red. She thrust back the autographs she had signed, tore the dogs apart and ran as fast as she could across the street, heading home. She ran through the lobby, got her keys out in the elevator, ran down the hall, keyed open the door and thrust the two pugs back into the safety and security of the apartment. She took the leashes off and sat back, waiting for the action to start.

The pugs found places on the floor about eight feet from each other, flopped themselves down, and stared up at her, utterly uncomprehending. After a while, Thing got up, stretched, and went to take a nap in the other room.

Rosie, in due course, was given back, unpregnant, to Lara Parker. No puppies were born. Thing, obviously deeply traumatized by the brutal and violent interruption of his first sexual experience, died, many years later, a virgin.

Even though I knew Jonathan Frid, to be a gentle and funny man, I was always tripped up by the fact that he was, indeed, a star. Perhaps it was the way in which he inhabited the role of Barnabas; even though I knew everything about how the show was put together, Jonathan Frid always intimidated me a bit—almost as if I wasn't entirely sure he wasn't a vampire.

David Henesy was a great kid. Slightly older than me, he was quite nice when I was at the Studio. Nevertheless, I will admit I envied him a bit. My mother had a job on this show; my father had a job on this show; all our friends had jobs on this show. Even other kids had jobs on this show—everyone in the world seemed to have a job on this show, except me. Some part of me never really gave up hope. One afternoon when I was eleven or twelve, I was hanging out in Mom's dressing room. Her room was across the hall from the make-up room, over which Vinnie Loscalzo presided like a squat, happy Buddha. Vinnie had to stay until taping was done, in case anyone needed their make-up fixed. The upstairs, however, tended to be a bit quiet that late in the day. Vinnie was a kind and funny man, and this day must have been particularly quiet, because at some point he called me over, patted his make-up chair and told me to get in. I did, and he proceeded to spend an hour making me into a monster. He aged my face, gave me pointed ears, a long, dangerous nose, wicked eyebrows and a widow's peak, and he aged my hands by making them all wrinkly and gnarled. Then he sent me out into the world.

There were a few fans at the door of the studio that day. They asked me if I was in the show, and I had to admit I wasn't. One of them took a picture, and then I stalked off towards Ninth Avenue, where I spent a goodly amount of time frightening younger shoolchildren and making adults laugh. When I got home, my parents, for some reason, didn't have a camera, so we didn't get a picture of me. I tried to convince my parents to let me sleep in the make-up so I could go to school the next morning as a monster, but finally the adults won and my monster face disappeared under the administration of liberal amounts of cold cream.

Somewhere out there is a fan with one picture from *Dark Shadows* that he or she can't explain. If anybody has that picture, I'd be a happy camper to actually see how I looked.

In seventh grade shop class, all the other kids carved trays, bowls and salad implements. I elected to carve a small wooden coffin. The shop teacher, a Germanic gentleman with missing fingers and a passionate sense of what was proper in education—and what was not—vigorously opposed the idea, and assumed that he could make me not do it. When I pointed out to him that my parents were in *Dark Shadows*, he saw he had no choice but to let me go ahead with the project. But he

never liked it, not one bit, and only grudgingly answered my questions about how to carve the lid so it would fit.

The summer camp I went to was associated with my school, and as such, tended to frown on the watching of television. Because I was missing the show, I requested copies of the script summaries be sent to me. And they were, at sporadic intervals. When they arrived, for a moment I was the most popular guy in the bunk. Then people would try to read them and they made so little sense—divorced from the show or the script—that they were actually pretty funny. Being a relatively straight-laced little kid, I hated it when anybody laughed at my parent's work.

But the fact was, even I could see they made no sense.

One September evening, in the last year of the run of *Dark Shadows*, I went to the studio around six to pick up Mom for her birthday dinner. As we were passing through the guard's atrium in the lobby, the six o'clock news was on, and I learned that Jimi Hendrix had died. I remember the newscaster ended his filmed report by closing Hendrix' guitar case. That image stayed in my mind for years, more symbolic of death than all the closing coffins I'd ever seen on *Dark Shadows*.

When *Dark Shadows* went off the air, I remember hearing that Gordon Russell was going to be an extra, appearing as the second footman, on camera in the last episode. (Gordon, who had been an actor, enjoyed the experience so much that he renamed his business company Second Footman Ltd.) My first thought was: why didn't Dad go on the air in costume in the last episode. My second thought was: why couldn't I?

Of course, I didn't ask out loud. But I thought it, and when that episode aired, I watched it, and thought there goes my last chance to ever work on *Dark Shadows*. It's amazing how wrong we can be, sometimes.

❦

Mom died in 1985, of lung cancer. She had not smoked in eight years, but she had smoked heavily for most of her life before she quit. Her death was nasty, brutal, and, fortunately, short—she only had six months of sickness. After she died I got back to work on my first novel, *Nightmare Logic*, which was published in paperback by Bantam in August of 1989. That fall, I was in Los Angeles visiting my father, who had taken a job as associate headwriter on the soap opera *Santa Barbara*. One night we went to dinner with Dan Curtis and his wife Norma at an Italian restaurant on Wilshire. I hadn't seen them in some time—they hadn't changed a bit. Dan looks like something out of Greek mythology—half man, half bull. He has curly hair and a strong profile and a barrel chest—a very powerful man. His wife, Norma, is more fineboned, an attractive woman with a sharp sense of humor and a lionness' protectiveness of her husband. As we dined on veal chops and fish, Dan said he was considering bringing *Dark Shadows* back, as a nighttime episodic show . Was Dad interested? Dad was up to his neck in work, but nonetheless, I saw something in his eyes light up at the thought of doing Shadows again. I, meanwhile, had brought a copy of my novel as a gift for Dan. I presented it, and Dan asked me: if *Dark Shadows* were to happen, how would I feel about being a part of it? I gulped,

thought about my commitment to Bantam for the second novel, which I was hard at work on. I wouldn't have interrupted that novel for any television show—but this wasn't any television show, this was *Dark Shadows*. I said I'd be fascinated.

That fall, MGM gave the project more and more support, and Dan and Dad began to seriously negotiate. They came to an agreement, then they came to a disagreement, and then Dan hired two totally unknown writers. They handed in a script that didn't satisfy Dan, and he called my father back. Again they reached an agreement. Dan told my father he had read my novel, and definitely wanted me on the team. Was I busy? Did I still want to be involved?

Dad said, "He's in New York. Call him up and ask."

Dan called, and named a pleasantly large sum of money. I said yes. He told me to be in his office in Los Angeles the following Wednesday. I found somebody to watch my cat for what I thought would be six weeks, and flew to LA.

I had worked with my father before, for a year and a half at *One Life To Live*. I found him to be a brilliant writer and a sometimes difficult boss. I had said at the end of that rather dramatic period that though I loved him a lot, but for father/son reasons I would never work with him again—now here I was breaking, if not a solid vow, at least a damn good rule of thumb. On the other hand, Dad had continued to work with Dan long past *Dark Shadows*, and on into the mid-70s. There had come a time when, because of certain creative differences, my father had said he wouldn't work with Dan again, though they had remained friends throughout the years. Yet, Dad was back.

Such was the power of the idea of *Dark Shadows* that I joined the team.

I arrive at MGM with my father to write *Dark Shadows*. Dad and I take the elevator up to Dan's suite of offices, and my first day begins with an attempt to read all the material thus far written for the new show. I'm in the office, hanging out with Dad and Ruth Kennedy, Dan's business affairs expert, and DeAnn Heline, Dan's production associate, trying to catch up. Dan comes in periodically, but he is occupied with lots and lots of projects, of which we are only one. Dan and I do little more than say hello to each other that first day.

At the end of my second day on the job, Dan yells out my name, and invites me into his office for a conversation. He is exuberant, grinning from ear to ear—he is delighted to have me on this project. He regards it as an opportunity for him to see if I have what it takes to do nighttime (my television credits thus far only having been daytime). He seems delighted and at peace with the world—and the phone rings. It is someone in advertising calling about another of his projects—and giving him trouble. Dan gets the offending shmo on the phone, and soundly and roundly critiques his ability to do his job. The tirade is flawless—it may be one of the most commanding telephone performances I've ever seen. It reminds me of my mother in full cry—an intense amount of drama all channelled into one small black funnel. Over the course of 20 minutes—his fury starting at a high pitch and mounting ever higher—Dan spins a gossamer web of argument around his unseen adversary, and then turns the strands into irrefutable iron and cudgels his victim brutally with the shards of his own shattered illogic. Whatever kind of afternoon the poor ad man

was having before the phone call started, his whole day was shot by the end of it. Finally, in full throttle fury, Dan ended the phone call by saying: "The day you advertising people run the operation is the day the film business rolls up and dies." He slammed down the phone, looked over at me, grinned a devilish grin and said "So anyway, kid, it's great having ya out here."

You can't help but like a guy like that.

Over the next five months, I had occasion to watch Dan Curtis fight the good fight over and over. I never saw him lose.

Dan got my father and myself busy going through the old episodes—both scripts and synopsies—looking at all the various plots with an eye toward what we could pull out and use and what would have trouble making the transition from late-60s daytime to early-90s nighttime. Dan had what he thought was the entire original show in script form, in a hundred light purple three-ring binders that took up one wall of the office. His scripts were Xeroxed from the UCLA collection.. At first, their film and television library was less than accommodating about letting their precious collection of *Dark Shadows* scripts be copied for this purpose, but Dan brought them around.

The early scripts did not have synopsies. Later episodes had brief ones and, as the show grew more complex, the synopsies expanded from a half-page to two-and-a-half pages. These were the selfsame synopsies that had been incomprehensible to me and my friends at camp.

Obviously my father had not been the only *Dark Shadows* writer who hated doing synopsies. Often, in their haste, storypoints were simplified to the point of incoherence. At the time, the writers would have howled with laughter at the idea that these would be important in 1990. Now, of course, Dad and I were suffering the effects of this hasty attitude.

While going through the scripts, Dad occasionally reeled—he found one episode that he remembered writing, that had been taped on his birthday. He sat for a long time thinking about his birthday that year, what restaurant we had gone to, what life had been like. It made him miss my mother considerably.

I found the old *Dark Shadows* scripts fascinating. Every page was a revelation, a memory jogged, an event brought back to mind. I occasionally write poetry and sometimes I write about my childhood. One day, while going through my poems, I realized that all the ones that mentioned my childhood made reference to the year when I was nine years old. Often I wondered what event happened when I was nine that was still striking sparks in me. While working my way through my thirtieth or fortieth *Dark Shadows* script, I suddenly came to an abrupt realization. I turned back to the title page, and discerned that these scripts were a giant clue to that mysterious ninth year that had so puzzled me in my poems. Here was a daily record of what my father and mother were doing on such and such a date, at ABC Studio 16 on 53th Street. My mother said these words written by my father and we had talked about the plot behind these words over the dinner table. At that time, I recalled we were eating a lot of steak Diane, a steak dish cooked in cognac. My father would flame the cognac in the kitchen, and I remembered the green, and then

yellow, of the kitchen walls, the way the sauce sizzled under the flame, what my school homework was during that period, and a thousand other things. The scripts plunged me into the world of my own past at every turn.

In any event, we all soon found ourselves regretting that the writers had not taken greater care with the synopsies. (Fans of the show familiar with the synopsies may be interested to learn that most of the time you can tell the ones my father wrote by the telltale words: "In which" at the start of every scene, that add a touch of grandeur to the dry recounting of the doings of ghosts and vampires.) Most of the time, we had to return to the scripts—and sometimes they were missing. We often plugged into the fan network to get copies of things we needed—we always could trust that someone, somewhere, had exactly the pages we were missing.

I think doing *Dark Shadows* was a real homecoming for Dan.

It was not his first success—he had revolutionized the television coverage of golf, a game about which he is still passionate, in the early-60s—but it afforded him the chance to direct for the first time. At heart Dan regards himself as a director above everything else—and after *Winds of War* and *War and Remembrance*, the world regards Dan as a director as well. *House of Dark Shadows*—the first of the two *Dark Shadows* movies—was his first feature, and he directed it after practicing the craft by directing more than a few episodes of the show. Perhaps because it was his first major directorial feat, he returned to it now as a touchstone, a guidepost. He knew, because he had done it himself, that he could trust the movie, that it had worked once for him, and would work again. He watched it repeatedly. My office was next to his, and while I was working, I continually heard the tone of my mother's voice issuing through the connecting wall—a not unspooky experience, especially when reading my mother's dialogue in a script my father had written at the same time.

The first *Dark Shadows* movie differs from the show in one hugely significant detail—at the end of the two hours, the vampire is staked. Thus, Barnabas, in the course of the film, could give vent to all his instincts towards evil. In the show, a much finer line was treaded—Barnabas was much more the reluctant vampire. It took him three months, after his release by Willie, to bite his first on-screen victim, an exposed and denounced baddie named Jason McGuire who was left over from another plot. I think Dan looked at that wall of over 100 large purple three-ring notebooks filled with scripts, and became cowed at the idea of reading them all in preparation for the new show. Dan is not the most patient of men, and given a choice between reading hundreds of hours of scripts, and watching a two hour movie, the movie would win. *Dark Shadows* is Dan's vehicle—not only does he own it, but in many ways, it is filled with his thoughts, his feelings, his emotions, phobias and obsessions. In fact, any student of the filmed works of Mr Curtis will be familiar with his trademark low camera angles. This looking up at the world in most Dan Curtis productions is emblematic, in a way, of a child's eye view of his surroundings.

Much of the horror of *Dark Shadows* can, in my estimation, be traced to Dan's mother's untimely demise when he was a child. *Dark Shadows* may be seen to

represent a world Dan created in which death is not final; in which love and hope are locked in a perpetual battle with evil and despair.

I've often thought that Dan was a combination of Barnabas, Willie and David. Dan has all the strengths of Barnabas—a formidable and intelligent presence with a sure knowledge of what he wants and a reservoir of tragedy in his soul. That's Dan. In Willie, Dan allows himself to give vent to that tragedy, coupled with a powerlessness never seen in Barnabas. Certainly, Willie means a lot to Dan—in story conferences, Dan loves acting out ideas for Willie, and he does Willie better than Johnny Karlen or Jim Fyfe could ever hope to.

David is a more special case. David is a boy trapped in a household with a distant father and an absent mother. On the original show, David's mother is Laura the Phoenix. I wonder if Laura represents Dan's wish that his mother would come back, coupled with the knowledge that such a return would be unnatural, and might have dire consequences. David is also an innocent who knows the truth of the world around him, and who nobody ever believes. In that regard, I think, he is like all children—trying to explain facts, feelings and emotions to a world that cannot be made to understand their importance.

Much time was spent by my father and me trying to update the Phoenix story so that it could be used in the current *Dark Shadows*, but Dan finally decided to drop the Phoenix plot. Part of the problem was that, as my father pointed out, the Phoenix was virtually a test run of all the ideas that would subsequently reach fruition in the character of Angélique. Thus: Laura's ability to cast spells that set fire to distant things is but one of Angélique's large arsenal of tricks. Of course, on the original show, advantage was taken of how evenly matched these two characters were: they fought viciously during one episode.

About this time, a new face appeared in the office—Steve Feke, a writer-producer under contract to MGM Television who would essentially serve as Dan's production right-hand-man. Steve is a funny, energetic, talkative man of Hungarian lineage, youngish for a Hollywood veteran, who knows everything there is to know about the Hollywood power structure. Steve brought in writer Jon Boorstin, son of the noted Historian Daniel, and a well-educated man who expresses his opinions with quick, dry humor. Although both were familiar with *Dark Shadows*, neither watched the show during its original run.

Casting the new show was a fascinating process. From the start, the question of using the old cast was firmly resolved in Dan's mind. He loved them all, and still has personal relationships with several of them, but he needed to make the show new for himself in order to redo it, and that meant new actors. He wanted to sprinkle members of the original cast in over time, as a treat to the audience. When I came aboard, I was delighted to find that, entirely by coincidence, the head of Casting at MGM was my old friend Mary Jo Slater, a sharp, attractive, humorous and energetic woman who had been the casting director at *One Life To Live* while I was there. For a long time, the only part cast was Willie. Dan was instantly enamored of the broad-stroked appeal Jim Fyfe displays. His training is that of a New York stage actor, and it comes through in his performance. His work is very physical; he plays

to the rafters. Dan appreciates that, being someone who plays to the rafters himself. Jean Simmons was then cast, a real coup for the role that Joan Bennett had played. Like Bennett, Simmons is also an established film star. Ben Cross, who plays Barnabas, is an actor's actor. Of all the excellent actors who tested for Barnabas, his audition tape was truly remarkable. In the audition scene Julia, holding a cross, confront Barnabas in the coffin room for the first time. His first three words are: "Put that down." Ben entered the scene at a fever pitch: tortured to the point of rage, anguished and in pain and proud all at once. It took him a solid twenty seconds to rip those three words out of this maelstrom of emotions, and by the time he'd finished the sentence, as far as I was concerned, he had the job.

Barbara Steele, who plays Julia, has appeared in Fellini films and made innumerable horror films over the years. Dad and I both think she's a great lady, and a fine Julia, though a darker presence than my Mom was. Dan intends to capitalize on this difference in the plot of the new show.

One of the things that carried the original series, I think, was the dynamic between Barnabas and Julia. They had an odd sort of platonic friendship, always rife with the tension of unfulfilled love. They were like one of those unrequited love duos so romantically appealing in soap operas—the audience wanted them to get together because they'd be perfect for each other. That subtle interplay between Julia and Barnabas made them believable as equals caught in a horrifying dilemma. There is, perhaps, a quality in Ben Cross's portrayal of Barnabas that will not admit to having an equal—it is one of the things that makes his Barnabas intriguing.

From the start, Dan had an office full of people designing new sets for *Dark Shadows*. Their drawings are beautiful and the sets are amazing—and amazingly expensive. The Collinwood hallway and drawing room is three stories high, sporting a vestibule with it's own glass cupula so that actors have interesting shadows on their faces as they enter the house. The stairway, made entirely of hand-carved wood, is large enough for two people and a camera to move abreast of each other. In fact, the entire entrance and drawing room of the old show could fit into the entranceway of this one.

The mausoleum (with its secret room) is equally grand. One Saturday, Steve Feke called me at home to tell me he had just received a phone call from the set-painter who needed to know the names of various deceased Collins family members in the mausoleum. Steve and I sat on the phone remembering various names used on the show, and then augmenting them with a few choice biblical names. After a few minutes, we figured he had more than enough. Three minutes later, Steve called back: there is space in the mausoleum for forty names. We went back to work making up Civil War Collinses, Spanish American War Collinses, World War One Collinses, and everything in between.

The final script for the pilot was written by Dan Curtis and Steve Feke, though Dad and I contributed moments here and there in it. By the time shooting began, Dad and I were working on later episodes, either in outline or script form. I was so busy during that period that I was able to visit the set only a few times. Once I watched Barnabas' arrival at the Old House, filmed on a cold night at Greystone, a

mansion overlooking Los Angeles. Another day I witnessed Barnabas beating Willie, a sequence I always felt excessive. And I was there for the last day of shooting, which took place in the drawing room at Collinwood—the scene in which Barnabas introduces himself to the family. That day I ran into Kathryn Leigh Scott, who had been invited onto the set by Dan.

I saw everything else in dailies, the printed results of the previous day's shooting, which were screened for the staff every day around noon. The scenes looked quite beautiful. Dan's trademark shots were there—the low angles, the moody, almost sensual pacing, the use of hallways. The dailies were terrifically exciting to see—piece by piece and bit by bit, the story was coming together.

Two weeks after filming was over, the rough cut was ready for viewing. It was long, slow in places, and still had to be shaped into a more aerodynamic vehicle, but regardless of all that, I sat there astounded—the damn thing looked like *Dark Shadows*. Sure there were plotpoints in the story that bothered me, and seemed to stray too far afield of the original show, but the surprising thing was that, magically, a spark of the spirit of *Dark Shadows* had been rekindled in this film.

At this time, composer Bob Cobert had laid a temporary soundtrack, called a temp track, on the pilot. (The temp track illustrates where music will be used in the film, while the composer writes and conducts the true soundtrack.) Bob and his wife Helen are old family friends and two of the nicest people in the world. He has composed music for nearly all of Dan's projects—from five second stings on the original *Dark Shadows* to thirty hours of music for *War and Remembrance*. Bob has been working with synthesizers a lot, lately, and the temp track contained one utterly new, haunting, dangerous, growling synthesized melody which instantly lodged itself in my head. I can't wait to hear if it's in the final show; as of this writing I don't yet know.

While the future of *Dark Shadows* hung in the balance, *Twin Peaks* debuted and went through it's first season; Nelson Mandella was freed; Violetta Chamorro was elected President of Nicaragua; East and West Germany were struggling towards reunification. I continued work on my second novel for Bantam by waking early every morning and grappling with my art-thief bad guy for a couple of hours before going to work to write about vampires. Around this time the offer of a writing job came for my father from *General Hospital*, which is taped in Los Angeles. Dad had always admired the show from a professional point of view, and for a variety of reasons made the decision to switch.

Finally, the big day came. The *Dark Shadows* pilot was screened for Brandon Tartikoff on a Tuesday at 10 AM. We in the office were all confident, if a little agonized, awaiting the outcome. We didn't hear any word, that afternoon or evening.

Driving into work the following morning, I suddenly knew: they've turned it down. I also had the strong feeling the saga wasn't finished. I ran into Dan in the lobby of the building—and he seemed torn, worn and defeated. He looked at me and said "Well, kid, it's over—they're not putting *Dark Shadows* on the schedule."

Even though we'd all known this might happen, I was stunned. Every indication had been that *Dark Shadows* was an inevitability—but in television, nothing is inevitable. In fact, if something didn't happen in a few days, MGM would stop paying the lease on the soundstage, and that meant the sets—those magnificent sets—would be demolished. That would have been the end of it—*Dark Shadows* would finally, truly be over.

I was in Dan's office when Brandon Tartikoff called him to apologize for not putting the show on the air. The conversation was cordial; Dan called Tartikoff "Kid" and told him that he knew they'd do business again, in the future.

I thought I had finally witnessed Dan lose a battle, and I must say, I was shocked. Little did I know, he had not yet begun to fight.

I came into work the next day because I still couldn't really believe it was finished. Dan was working on a whole new screenplay; Ruth and I talked about how close we had come, only to not get picked up. My father came in, and expressed his amazement to Dan. That evening, Dad and I commiserated over dinner, and I decided to take a minivacation to Oregon to visit an old friend, after which I would go back home and finish up the art thief novel. It sounded like a plan.

I had allowed my hair to grow quite long in Los Angeles, and I decided to get it cut, sort of as a cleansing ritual before going back home. The next day I did just that, and then went to have lunch in Beverly Hills. While waiting for my mussels, I had the thought to check in at the office. I got Ruth—and was told that *Dark Shadows* was going on as a midseason replacement. Dan, solely by working his magic on the telephone, had managed to put everything back together.

I hung up, went back to the table and laced into the newly arrived mussels, knowing that, as far as *Dark Shadows* was concerned, the best thing to do was expect the unexpected.

A WORD FROM ME
By Sam Hall

I never know important days in my life until years later. During my first creative meeting in Dan Curtis' elegant offices—first with Dan, putter in hand, the producer, Bob Costello, with whom I'd shared, if not friendship, time at Dartmouth College—Bob watched me warily, waiting to see whether I'd work out as a new writer before committing himself. As it turned out, I did.

If the elemental force that is Dan Curtis had doubts, I never knew them. (Until much later). I certainly had doubts about myself and my ability to work on a team, with actual live human writers. It was also a shame to be paid to invent a mythic horror fantasy.

Neither the genre, nor the TV medium interested me. I was a playwright with several plays optioned for (but never produced on) Broadway. Yes, I had fallen into an earlier Proctor and Gamble soap (that paid for my son Matthew's birth, for which I will always thank them). Earlier, I had fallen into writing half-hour and hour dramas. I remember boasting (a snob even in the beginning) that I had never tried to get a television job (I stopped that nonsense not long after D.S. went off the air). Then I realized that I had always happened to fall into jobs on purpose!

Dark Shadows: as a result of my wife's charisma, *élan vital* and talent, I was suddenly, after that one meeting, alone in a sleazy apartment at 45th and Ninth Avenue, a *piéd-a-terre* Gordon Russell kept after he deposited his wife and daughter in Brooklyn.

I had first met Gordon when he played the Harpo Marx role in Cape May, N.J. stock production of Moss Hart's, *The Man Who Came To Dinner*. (Grayson played Gertrude Lawrence). He was a talented comedian then and for the rest of his life.

Even after giving up acting, he remained one. Now his role was *Dark Shadows* writer. He and I were in and out of each other's careers for the rest of his life. I saw him give many performances—husband, father, lover, buffoon, even for a few hours, tortured genius. (Not his best role). I never felt he was completely at home in any of them. There was a restless lostness, a self-destructiveness to whoever the man behind the role was.

I was surprised to discover I could collaborate. (There are people alive today who will dispute that statement). In the next four years, I had no choice. Writers were added, and subtracted every few months. In our innocence, we did everything—wrote the long story, created the characters, blocked each daily script, then actually wrote the dialogue. None of us had authority over the others. Dan Curtis was the head writer. Once a week, at least, we had what seemed eighteen hour sessions with Dan Curtis. Sometimes it actually was. Dan would read our proposed outlines for each day, tear them apart. But he always put them back together with vengeful enthusiasm (and sometimes a startling amount of talent), which often left us with nothing but damaged, angry egoless wails. (Never in front of him). During a typical day/night one of the writers (an enormously correct man who didn't want to be), excused himself into the John. After an hour, I was sent to see if he was alright. He was in his most natural state, curled up in a foetal position with his thumb in his mouth. He didn't even acknowledge me when I told him he had to come back in Dan's office. He couldn't go back. Dan hated him. I assured him that Dan didn't hate him any more than he hated the rest of us. He insisted Dan adored Grayson and me, but looked at him with contempt. I argued Dan only adored his wife, and felt contempt for all of us because we couldn't second guess the vision he had. I finally managed to get him on his feet, propel him to Dan's door. But with a final burst of self-will, he broke free, ran to the elevator, and disappeared into the city. I don't remember who replaced him.

We had an amusing, talented playwright, Joe Caldwell, who would come work with us until he had enough money to work on his new play or his novel. Incidentally, he is a very rare man. Of all the writers who purported to be working on serious projects of his own, he kept at it, and has written (more important, published) four good novels. This year when I was consulting on the new *Dark Shadows*, Dan asked me to call Joe and see if he would be interested in working it. He was not. He was spending the summer at Yaddo, the Saratoga Springs writers colony. I admire him very much.

The writers who stayed with us longest, always had a built-in craziness. Normal people just couldn't write the show. Violet Welles, our only woman writer, was the bravest. She was married to a very good actor. She had been a successful publicity agent, collecting the oddest friends (all of whose eccentricities were discussed for the series). Though the audience often thought the show camp, the writing was totally serious. The audience had to empathize with, be interested in the characters as in any other soap. We were simply substituting werewolves for naive, young heroes, a vampire for a leading man. We had unwittingly discovered

(but we were not the first) that obsession held an audience longer than love. And Barnabas' obsession for Josette, Angélique andJulia was the core of the show.

I never thought the network particularly liked the show. It broke too many daytime rules. They felt that it was a cult show; a fad, with no staying power. (Who's doing a nighttime version of *Secret Storm*, now?)

Of course, the ratings did decline as the plots became more bizarre, less easy to understand. Even the writers were having trouble figuring them out. The constant search for the new made all of us read every horror writer in public domain. (Dan actually had a speed reader making outlines of the dullest of classics). I remember the indignity (at least I regarded it as that) of pouring through a book of movie plot summaries. No material was too banal for us to steal and put the *Dark Shadows* pallor on it. Dan, easily bored, wanted more, more, more—the train was running senselessly ahead of us all and it crashed.

Now I remember the warmth of those years. I've been fascinated by actors since I first saw one live on stage. I've never known a more gallant breed, deliberately limiting their vision to this show, or the next. Tomorrow remained for many of them as unpredictable as it does for a vacationing child. *Dark Shadows* certainly had the most attractive, the most talented, and often the most neurotic, assembled company outside of a Hollywood studio. I once, in my innocence asked Joan Bennett, one of the most glamorous and artful of the Hollywood veterans, if all this wasn't like being at MGM, or Warner's. She let me know—forcefully—that it was not. On location, during a bad day of filming one of the *Dark Shadows* movies, I walked Miss Bennett to her waiting limousine. A polite middle-aged fan approached her, "Excuse me, aren't you Miss Joan Bennett?" She smiled. "I used to be." The car sped away.

Among the neurotic was the too-handsome, too-intellectual actor, who arrived at work one day, went directly to the producer's office, and sat in a wastebasket refusing to move—a bad LSD trip. There were the ambitious hustlers—and a one-time TV star, who had to use this job to get back to the world he had once known. After the show was over most of the actors went on to other work, of course, and several have enjoyed quite successful careers. But, as one of them said to me recently, "I thought it was the beginning—Now I know it was the only real success I ever had." A statement said without regret, but with amusement.

Several months ago, I stood on the newly-built and far grander Collinwood staircase. I looked down watching the new Barnabas, Julia and Elizabeth rehearse a scene familiar from the original series. I felt a sense of rightness.

The new *Dark Shadows* is a reinterpretation, not a redoing, of all of the stories we made up—joyfully, sadly, bitterly, more often ineptly than brilliantly. But there is one constant. It was Dan's show then. It is Dan's show again.

Dark Shadows is a time capsule for me. Hopefully, it will be a future for all those working on it now.

THE DARK SHADOWS HISTORY

By Melody Clark
Kathleen Resch, Marcy Robin

Housewives stopped their ironing, businesspeople hung out the "do not disturb" sign, a convent of Dominican nuns tuned in and children "ran home from school" to watch Dark Shadows. It seemed like everyone watched the show and, from 1966 through 1971, Barnabas Collins was truly a household name.

Just as so many Dark Shadows excursions would begin, we entreat you now to return to a different time, the summer of 1966. It is two years after the Beatles' North American welcome and three years before America will land on the moon. Vietnam is on the nightly news and LBJ is in the White House. Soon a young woman will introduce herself to American daytime television with the words:

"My name is Victoria Winters. My journey is beginning. A journey that I hope will open the doors of life to me and link my past with my future. A journey that will bring me to a strange and dark place, to the edge of the sea...high atop Widows' Hill...to a house called Collinwood. A world I've never known, with people I've never met. People who tonight are still only shadows in my mind but who will soon fill the days and nights of my tomorrows."

THE JOURNEY BEGINS

Television of the mid-1960s was caught somewhere between the past and the future. Some of the older nighttime series were as innocent as the past decade; some of the newer ones suggested a new maturity. At this time, a talented young television producer named Dan Curtis wanted to make a change of his own. A former salesman for an entertainment conglomerate, he had parlayed his love for golf (and the innovative device of putting throat microphones on the golfers during tournaments that now and again picked up their obscenities when they missed) into a reliable though unchallenging position of producer for *CBS Golf Classics*. It brought him a good $100,000 a year and an Emmy but "sick of selling other people's garbage," as he put it, he was thinking of making the leap to dramatic television. Curtis was seeking a good series idea for daytime programming. Soap operas made the most money, and were open to new talent. He had "always been a scrapper," as he says, but first he needed something to fight for.

He went to sleep one evening in 1965 with only fragmented ideas of what he wanted to attempt. He needed a vision: a fully realized concept that would sell itself despite Curtis' then-few credentials.

In describing that particular evening, he says, "I awoke suddenly in the middle of a strange dream. The bedroom was pitch- black, but I could see the figure in my dream clearly –as though I were watching a motion picture. I saw a girl with long dark hair. She was about 19 and she was reading a letter aboard a train and occasionally staring wistfully out the window."

A voice-over in the dream informed him that this dark-haired girl had been hired as a governess at the "Old House" somewhere along the New England seacoast. "Then the train stopped in this dark, isolated town. The girl got off the

train and started walking. Finally, she came to a huge, forbidding house. At the door, she lifted a huge brass knocker and gently tapped it three times. I heard a dog howl and then – just as the door creaked open – I woke up...."

"The next morning, I wasn't so sure. At breakfast, I told my wife about the dream. When I finished, sure enough, Norma looked at me with a wide-eyed enthusiasm and said, 'Dan, that's a great idea for a TV show!'" She pointed out that the dream had a Gothic flavor, something eerie and threatening."

Curtis approached Ed Vane who was the head of daytime television at ABC. Everyone who knows Curtis comments that he is nothing if not driven when an idea gets to him. ABC was interested, but wanted something more concrete than dream images and a few ideas.

Art Wallace had worked in several facets of show business, everything from professional singing to writing. He had written steadily for live television for several years, especially for half-hour suspense anthologies. One of the episodes he had written was entitled *The House* and dealt with a woman who had not left her house in twenty years (this plotline would later grow into events in the life of *Dark Shadows* character Elizabeth Collins Stoddard).

Curtis approached his long-time acquaintance Art Wallace with the idea of producing this Gothic daytime drama. Wallace declined the producing aspect, but did say he would be interested in writing for it.

"I decided to use my *Studio One* script as a kind of template for Curtis' new show. I used it as the basis for developing the characters that were on *Dark Shadows* in the beginning. I wrote a story bible, and ABC decided to go ahead with the program. For the first thirteen weeks, I wrote every episode – sixty-five scripts."

Art Wallace's working title was *Shadows on the Wall*, the title of the series' story bible (the catalog of character biographies and story outlines which the writers use in devising scripts). Curtis and Wallace also considered *Castle of Darkness*, *The House on Widow's Will*, and *Terror at Collinwood*. As the legend goes, Curtis reputedly remarked to a technical adviser when help was needed with the overall lighting effect: they should "go out to a museum and film some dark shadows..."

And *Dark Shadows* it became. The "Dark Shadow" would be the family curse itself. From that basic premise grew a television phenomenon.

The production staff next went in search of a typical Gothic- style logo, combing bookstores' romance shelves –"a gang of men in trenchcoats, looking suspicious"— and studying the variety of lettering. The distinctive Gothic lettering that they chose augured the plot changes to come. As it rolled in through five years of ocean waves, solidifying into the words *Dark Shadows*, it would come to signify to a generation of children everything mysterious.

Dan Curtis' title would be Series Creator and Executive Producer. He then assembled the rest of the production staff, finding in Art Wallace's old friend Robert Costello, someone with the television production background that Dan lacked. Costello, who had earned an MFA at Yale and had hoped to direct live theater— "Little realizing that television was waiting for me," became *Dark Shadows*' Line Producer.

Costello enlisted Lela Swift, one of the few female directors then working in television. Swift was the daughter of Russian immigrants; her father was both a poet and musician. In order to support his family in the United States, he worked as a factory foreman. His daughter, however, would have a more hospitable climate in which to express her artistic nature, though it would take the war years to bring that about. "They hired me because all the men were away," she puts it bluntly. She began her career as a script writer and assistant manager, then directed her first telecast in 1951. She went on to win not only an Edgar, awarded by the Mystery Writers of America, but also an Emmy.

Swift – who eventually dubbed *Dark Shadows* "The Impossible Dream" (because "every day was opening night")—would be alternate director with John Sedwick, then making his living as a top-flight dramatic television associate director for ABC. Sy Tomashoff, a talented visual artist who had graduated from Carnegie Tech with a BA in architecture, was to be the scenic designer. Robert Cobert signed on as composer. All these disparate talents converged to create the distinctive *Dark Shadows* visual style and sound.

Now Curtis had to find his cast.

The heroine – the dark-haired girl who had appeared in his dream – would be the most difficult to cast. She should be ephemeral, not quite helpless, but young and innocent enough to seem both threatened and chaste – therefore, sympathetic to all.

Curtis wanted his heroine heading toward her future, but also into her past. The door of the great house at which she was knocking was her way to the truth about herself. He decided that she would be an orphan, just released from a foundling home. Her name? The dream came to him late in the year, in winter. Winters, then. And her first name? Though the name Sheila was considered, that idea was cast off as too modern. The name had to be strong, evocative, but reminiscent of another time. Victoria, it was decided.

Victoria Winters. The last name, according to the plotline, was bestowed upon young Victoria – appropriately – for the season in which she was found. And Victoria strongly suspects that the people who have hired her as governess for their young child have some essential link to her past, to her own self. As in all the heroic myths of old, Victoria's journey is a symbol: the voyage into the self.

❦

Count Carl Adam Moltke of Klampenborg, Denmark, was an under ground resistance fighter in 1945, fighting against Nazi occupation. In mid-May of that year, Moltke was tipped off that the Nazis were on his trail. His wife Mab and he hid their 3-month-old daughter Alexandra in a laundry basket, climbed aboard a U.S. bomber, and were given safe passage to New York City.

Her father, by then the Special Assistant to the Ambassador from Denmark, had sent her to the well-respected Chapin School. By 1966, the teenage Alexandra was a year out of the American Academy of Dramatic Arts.

And she resembled very closely the dream child from Curtis' vision. Alexandra Moltke, aged 19, had never before faced a television camera. Yet she became the first of the dark-haired ingenues whom Curtis would give their first big break on *Dark Shadows*.

Alexandra was later told that she had gotten the part because she was "the only innocent-looking actress in New York." She is also said to have won the role due to another lucky resemblance she bore. Since Joan Bennett had already been cast in the role of Elizabeth Collins Stoddard, it was a most important resemblance.

"I tested for the role four times. Then there was a screen test and I am told that, in it, I resembled Joan Bennett," Moltke explains. "That added a whole new element to the story, which they never resolved later on: that I was supposed to be Elizabeth's illegitimate daughter."

❦

At the same time, Curtis searched for the actors and actresses who would bring to life the strange family in the dark house "atop Widows' Hill." Each one would have a secret as dark as Collinwood, the house in which they lived. They would be the Collins Family: Elizabeth Collins Stoddard, the matriarch who had not left the house since her husband's disappearance18 years before; her brother Roger Collins, a tormented soul and an indifferent father; Elizabeth's teenage daughter Carolyn, the "lost little rich girl" in search of herself; and Roger's son David, who brought new meaning to the word mischievous.

Elizabeth Stoddard was the matronly lady with the odd, proprietary concern for Victoria and certain secrets to hide regarding her husband. Curtis chose legendary actress Joan Bennett for the role, seeking to give his new series class and a sophisticated air. Scion of a large and talented thespian family, including her sisters Constance and Barbara, the actress made her acting debut with her father, actor Richard Bennett, in the Broadway production of *Jarnegan*. By 1966 she was a legend of both stage and screen and had appeared in more than seventy motion pictures. She was respected in show business as a consummate professional who arrived on time, learned her lines and marks, and delivered an expert performance.

Among other things, *Dark Shadows* would become "the daytime series that Joan Bennett is on" for a few weeks. No one had any idea that *Dark Shadows* would mark a second high point of Miss Bennett's career. As she freely admits, she "hated the job at first – all that getting up early and eating soup in a paper cup for lunch." But she was tempted by a chance to work in something interesting, usually involving only two working days out of the five-day shooting week. The lucrative contract was also appealing.

Joel Crothers, whose father George produced the long-running CBS Sunday morning religious program *Lamp Unto My Feet*, had been a "circus brat." "It's like any family business," he explained, circa 1967, "If my dad had been a fertilizer salesman, I'd have fallen into that, too. You think everyone does that sort of thing, so you just sort of step into it."

The younger Crothers earned his stripes early, appearing at the age of 9 on his father's TV show. He went on to the rigors of live dramatic TV and the Broadway stage in the late 1950s. Joel was featured in everything from an episode of *Dobie Gillis* to a somber offering from *Goodyear Theater.*

In 1966 when Curtis was casting *Dark Shadows,* Crothers was a well-trained professional and a very talented actor. The role of Joe Haskell fit Joel perfectly and he would serve it well. Too well, some have said. Crothers defined the character more than the original scripts did. "I was always frustrated watching Joel in that role," one *Dark Shadows* actor remembered on the occasion of Joel's untimely death in 1985. "You knew all that he could do. The potential just sparked in his eyes...all that youth and talent. I felt the same way about Katie (Kathryn Leigh Scott). And they just didn't get the damn material to live up to their talents, to my feeling. I think they got it later though."

Kathryn and Joel would eventually become one of daytime's favorite couples. And that on-screen affair cultivated a warm off- screen friendship, which was to last until Joel's death. But whereas Joel was a showbiz kid from New York, Kathryn Leigh Scott was born Kathryn Kringstad in the small town of Robbinsdale, Minnesota. Her early training included playing dress-up in the cast-off finery from her aunt's bridal shop. As Kathryn put it, "I was well on my way to playing Josette when I was seven."

She participated in theater all the way through school, believing herself headed for the "future profession" of all practical theater students: the fearful high school drama teacher.

However, she went onto the American Academy of Dramatic Arts in New York City. Upon graduation she was signed by agent Richard Bauman, which led to an informal "come over and chat" meeting with Dan Curtis, who had just begun casting *Dark Shadows.*

After several readings and a couple of camera tests, Kathryn was cast in the plumb role of Maggie Evans, sardonic waitress at the local Collinsport Inn Diner. It would be nearly a year before this caustic Maggie would evolve into the soft-eyed ingenue series' fans remember with special affection.

Kathryn found herself embarking on a treacherous journey into live-on-tape television. Her sole previous camera experience had been a hair spray commercial. In fact, on that first day on *Dark Shadows,* surrounded by the likes of Joan Bennett, Mitch Ryan, and Louis Edmonds, Kathryn remembers striking a bargain with the Almighty just to get her through the first day of taping. "I promised God that if He'd just let me get through that show, I'd give it all up and go back to Robbinsdale, Minnesota. Of course, He did—and I didn't."

Having similar feelings that day was a young actress named Nancy Barrett, cast in the pivotal role of Carolyn Stoddard, Elizabeth's daughter. Nancy was originally from Oklahoma, having attended Baylor University in Texas. Leaving Waco, she says she found work "quickly and with great difficulty" in professional theater, appearing in regional productions and then going on to New York and the Broadway stage.

"I've always found stage-fright a nourishing emotion," Nancy Barrett recalls. "I always worked with it, used it to my advantage. Though I admit I spent the last weeks prior to our first shoot on Shadows just dying from it. I mean, there were going to be millions of people out there staring at me, even if we bombed. And some of those millions were my family and other people I liked. People I didn't want to look bad in front of."

Roger Collins, reluctant family patriarch and avid dipsomaniac, would be played by Louis Edmonds. Born in Baton Rouge, Louisiana, Louis attended the prestigious Carnegie Tech School of Drama. His southern accent had been cultured into a faintly British patois or what Louis termed "affected actor talk." His talents honed on Chekhov and Shaw, Edmonds found his theatrical background a help on *Dark Shadows*. "So much had to be conveyed by a look or a gesture,"Edmonds says, "I found myself approaching Shadows like Shakespeare."

The role of Roger Collins' chief nemesis, Burke Devlin, would be portrayed by Mitchell Ryan (until mid-1967 when he was replaced by Anthony George). Ryan had grown up in Louisville, Kentucky and where he got his first break with the Louisville Carriage House Players and later at the Barter Theater in Abingdon, Virginia. Regional theater led to professional stagework in New York. And that led to *Dark Shadows*.

Curtis began the search for what remains one of the most popular "stars" of *Dark Shadows*. This piece of casting was essential, and would lend the series the image which would follow it into its years as one of the most popular television shows of the mid-60s. And Curtis made the discovery of this most crucial star.

It is an old house in Newport, Rhode Island, popularly known as Seaview Terrace (now the Carey Mansion). This would be Collinwood, the ivy-covered 40-room mansion, home to the Collins clan – at least as far as the exterior image was concerned. It would become a media symbol that would still draw visitors recognizing its connection twenty years after its heyday.

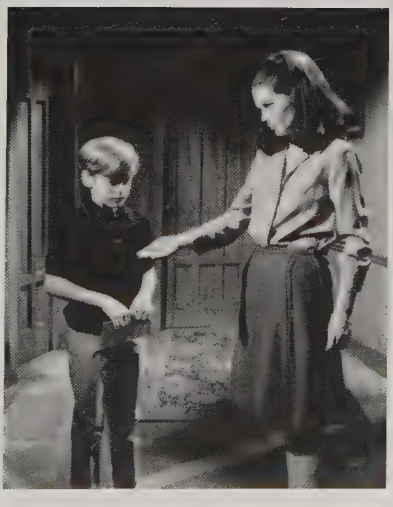
Most faithful viewers of *Dark Shadows* – remembering as they do its glory days–may find this almost impossible to believe: on that first episode of *Dark Shadows*, there was no vampire in Collinwood. Nor were there any werewolves, witches, or any variation of the walking dead. As Alexandra Moltke made her television debut, speaking the memorable words, "My name is Victoria Winters...," the Great House of Collinwood wasn't even officially haunted.

PICTURE GALLERY

Facing page: The first week in the studio: Director Lela Swift and production assistant Harriet Rohr giving notes: Lela, Joan Bennett, Mitchell Ryan, Louis Edmonds, Kathryn Leigh Scott.

The Journey Begins...

Victoria Winters (Alexandra Moltke) at Collinwood, June, 1966.
Location filming, Newport, Rhode Island: June, 1966, film coordinator Anthony Ciccolini, producer Robert Costello, Alexandra Moltke, Dan Curtis.



Collinwood Foyer: Roger Collins (Louis) and David Collins (David).

Dan Curtis and Joan

Joan and scenic designer Sy Tomashoff.

Victoria (Alexandra) and *Maggie Evans* (Kathryn) at the diner.

Vicki in her room at Collinwood.

Vicki and *Burke Devlin* with the innkeeper, *Mr Wells* (Conrad Bain), *Burke* and *Wilbur Strake* (Joseph Julian) at the Blue Whale.

Joe Haskell (Joel Crothers).

Roger (Louis) and *Elizabeth Collins Stoddard* (Joan

arolyn Stoddard (Nancy Barrett) and Elizabeth (Joan).

Vicki (Alexandra).

Photographs: Ben Martin

Photograph: Ben Martin

Above: *Maggie* (Kathryn) and *Elizabeth* (Joan).
Facing Page: Dan gives rehearsal notes: Kathryn, Dan, David, Harriet, Ken McEwen (assistant director), Joan, Nancy, David Selby. Nancy (*Charity Trask*) and Jonathan Frid (*Barnabas Collins*). Louis(*Roger*), Lara Parker(*Cassandra*), Jonathan (*Barnabas*). David Henesy (*David*), Diana Millay (*Laura Collins),* David Selby (*Quentin Collins*). Dan gives notes to Don Briscoe. *Carolyn* (Nancy) and *Chris Jennings* (Don Briscoe). *Jonathan. Amanda Harris* (Donna McKechnie) and *Aristede* (Michael Stroka).

Left: Rehearsal notes with director Henry Kaplan: Kay Frye (*Pansy Faye*), Joan (*Judith Collins*), George DiCenzo (producer's assistant), Jonathan, John Karlen (*Carl Collins*) and technicians.

Middle: 1897 Rehearsal: David Selby (*Quentin*),Terry Crawford (*Beth Chavez*), Nancy (*Charity*).

Right: Lela gives notes to Denise Nickerson (*Amy Jennings*), Joan, Jonathan, Betsy Durkin (*Vicki*), Grayson Hall (*Julia Hoffman*) and technicians.

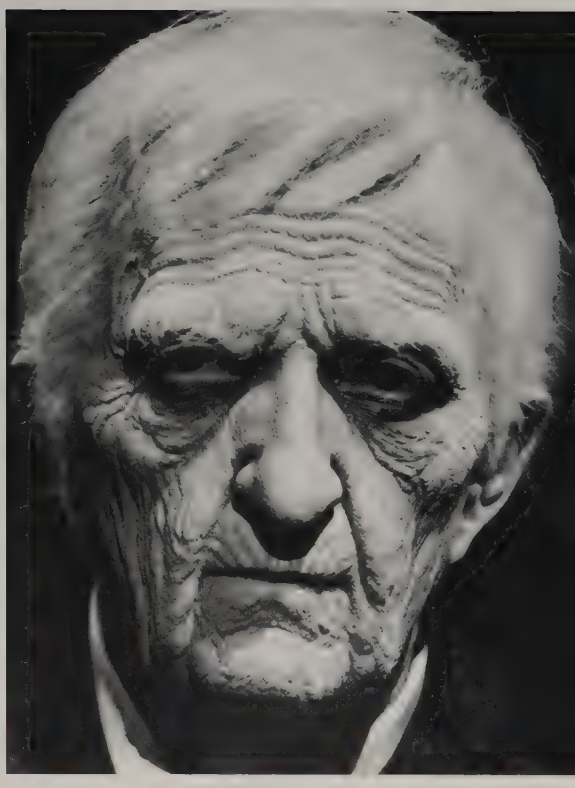
"Trans-ish!" Hank Kaplan

Jonathan, Sharon Smyth (*Sarah Collins*), David, Louis in morning rehearsal.

Jonathan in blocking rehearsal.

The werewolf (Alex Stevens), Grayson, Jonathan.

Vincent Loscalzo turns Alex Stevens into the werewolf.



Old-age makeup: *Angélique* (Lara Parker), *Barnabas* (Jonathan),
Ghost of Jeremiah Collins (Timothy Gordon), *Charles Delaware Tate* (Roger Davis).

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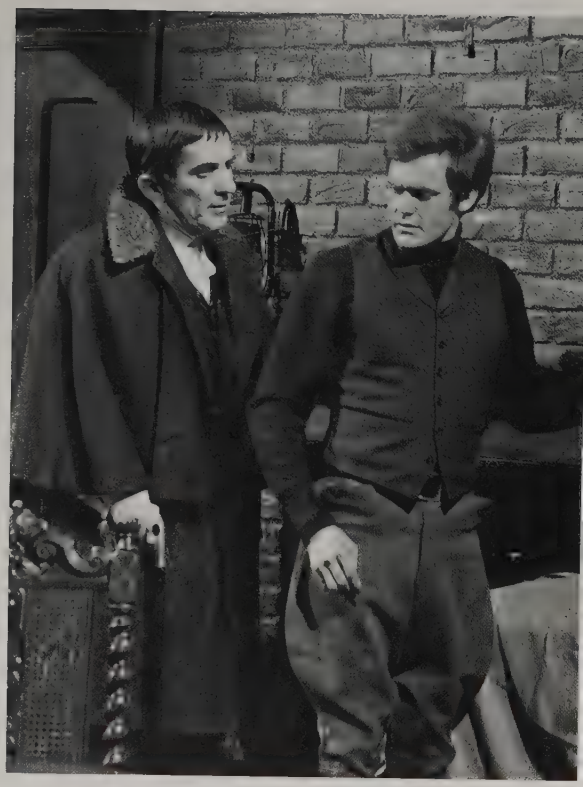
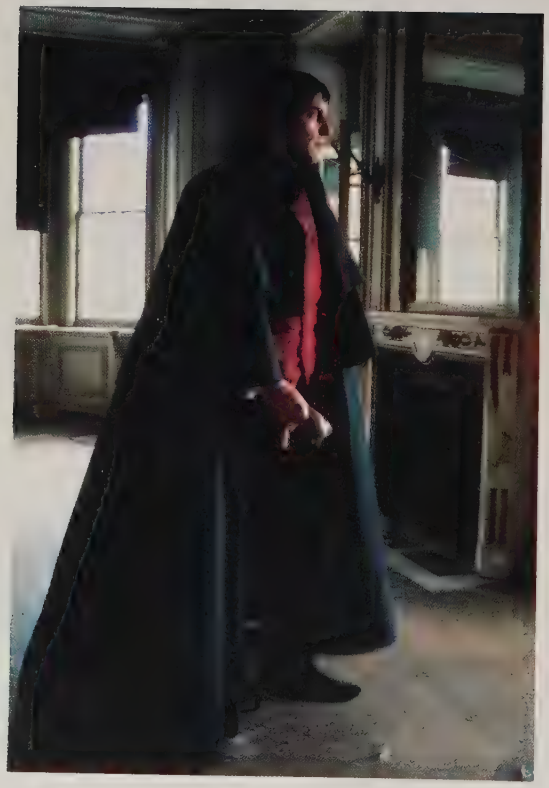
1897: (above) Barnabas (Jonathan), *Jamison (David Henesy)*, *Quentin* (David Selby); (below) *Judith Collins* (Joan), *Magda* (Grayson), *Quentin* (David).



1897: *Rachel Drummond* (Kathryn); *Barnabas* (Jonathan) and *Dirk Wilkins* (Roger); *Gregory Trask* (Jerry Lacy) and *Judith* (Joan); *Angélique* (Lara).

Dark Shadows 1968

Clockwise: Jonathan Frid, Humbert Allen Astredo, Lara Parker, Louis Edmonds, Grayson Hall, John Karlen, Nancy Barrett, Robert Rodan, Kathryn Leigh Scott, Thayer David.



1795: *Peter Bradford* (Roger Davis) and *Danielle Rogét* (Marie Wallace).
1968: *Jeff Clark* (Roger) and *Eve* (Marie).

Maggie (Kathryn Leigh Scott) and *Joe* (Joel Crothers) at the Blue Whale.

Night of Dark Shadows: Angélique (Lara Parker) and *Charles Collins* (David Selby).

Nicholas Blair (Humbert Allen Astredo).

Collinwood and the Old House.

Photographs: Mary McKinley-Haas

1841 Parallel Time: *Catherine Harridge* (Lara Parker), *Melanie Collins* (Nancy Barrett) and *Kendrick Young* (John Karlen). 1795: *Josette du Prés* (Kathryn Leigh Scott) and *Natalie du Prés* (Grayson Hall), *Joshua Collins* (Louis Edmonds).

1841 Parallel Time: *Daphne Harridge* (Kate Jackson), *Bramwell Collins* (Jonathan Frid) and *Flora Collins* (Joan Bennett), *Ben Stokes* (Thayer David) and *Carrie Stokes* (Kathy Cody). 1840: *Samantha Collins* (Virginia Vestoff).

1841 Parallel Time: *Melanie* (Nancy), *Catherine* (Lara), *Daphne* (Kate); *Julia Collins* (Grayson) and *Quentin* (David).

Opposite: *House of Dark Shadows: Maggie* (Kathryn Leigh Scott), *Jeff* (Roger Davis), *Barnabas* (Jonathan Frid), *Willie Loomis* (John Karlen).

Photographs: Sy Tomashoff

Old House Drawing Room, Collins Mausoleum, 1840 Collinwood Playroom

Photographs: MGM

Dark Shadows 1990: *Elizabeth Collins Stoddard* (Jean Simmons), *Barnabas Collins* (Ben Cross), *Victoria Winters* (Joanna Going), *David Collins* (Joe Gordon Levitt), *Carolyn Stoddard* (Barbara Blackburn), *Roger Collins* (Roy Thinnes) at Collinwood.

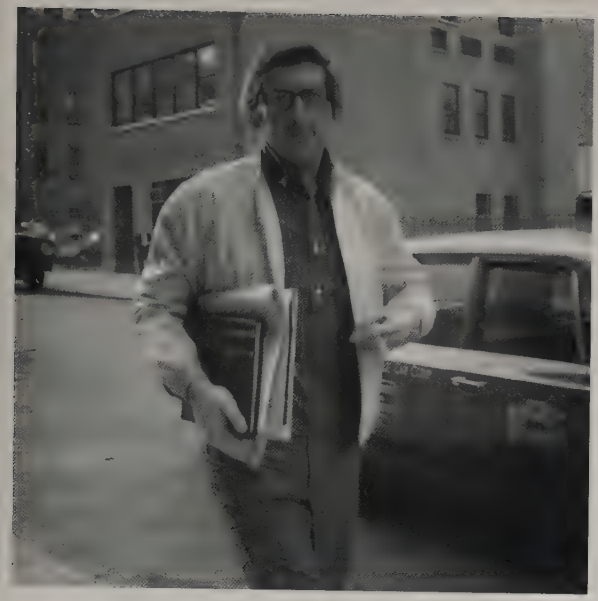
Photographs: Mary Overstreet

Dark Shadows Festival, New York City 1988: (top) Terry Crawford, Louis Edmonds, Donna Wandrey, Diana Millay, Lisa Richards, Jonathan Frid, Marie Wallace, Sharon Smyth; (seated) Clarice Blackburn, Joan Bennett, Lara Parker.

Los Angeles 1989: Barbara Cason, Marie Wallace, Dennis Patrick, Kathryn Leigh Scott, Jonathan Frid, John Karlen, Michael Stroka, Lara Parker, Roger Davis, Chris Pennock, Diana Millay.

ABC-TV Studio 16, 433 West 53rd Street, New York: Jerry; Don;
Kathryn and George; Louis and John; Humbert and Lara.

Above: Chris Bernau and Marie; Kate; Geoffrey Scott; David and Denise Nickerson.
Opposite: Jonathan; Terry and David; Joan; Chris; Grayson and Lara; Kathryn and Joel.



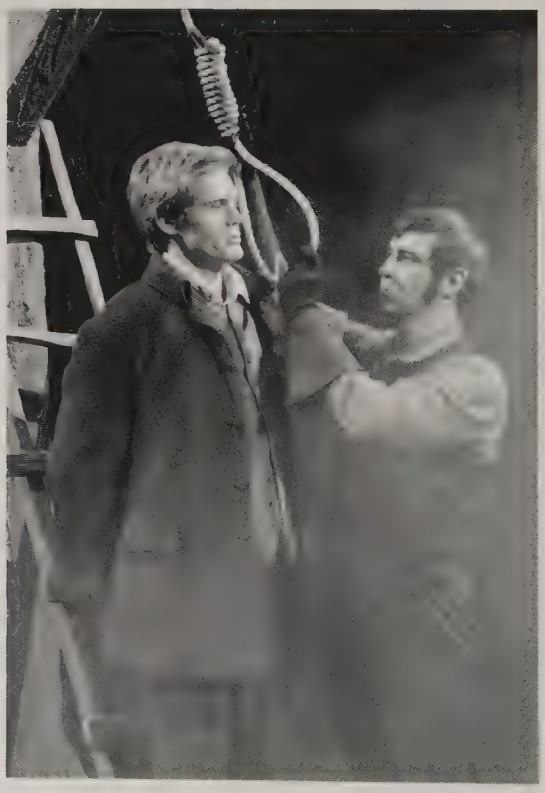
PEPSI

Jonathan on Dark Shadows promotional tour, 1968.

Mary McKinley-Haas

1841 Parallel Time: *Daphne* (Kate) and *Bramwell* (Jonathan).

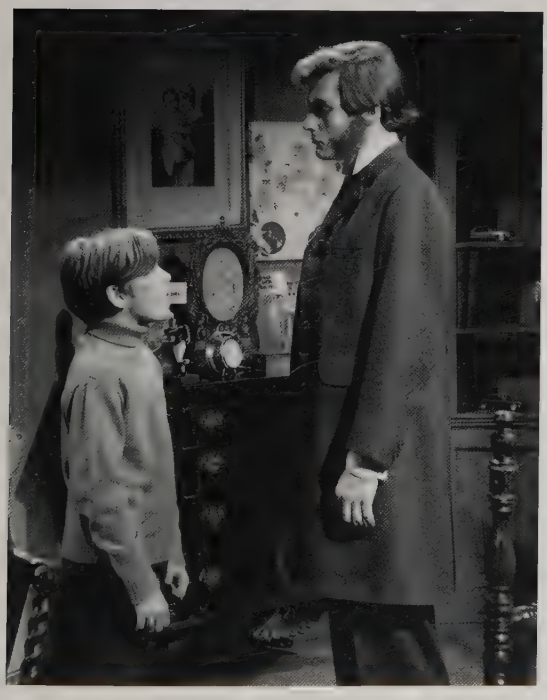
1968: *Adam* (Robert Rodan), *Barnabas* (Jonathan), *Julia* (Grayson). 1897: *Magda* (Grayson), *Barnabas* (Jonathan) and the *Hand of Count Petofi*. 1795: *Peter* (Roger) and hangman.



1970 Parallel Time: *Roxanne Drew* (Donna Wandrey) and *Barnabas* (Jonathan). 1897: *Laura Collins* (Diana Millay); *Count Petofi* (Thayer David). 1795: *Abigail Collins* (Clarice Blackburn).

Nancy Barrett and David Selby.

Quentin (David Selby) and *David Collins* (David Henesy).



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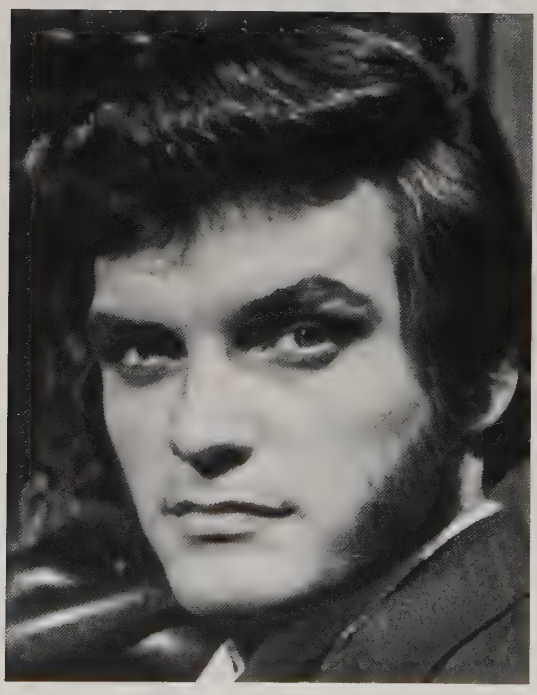
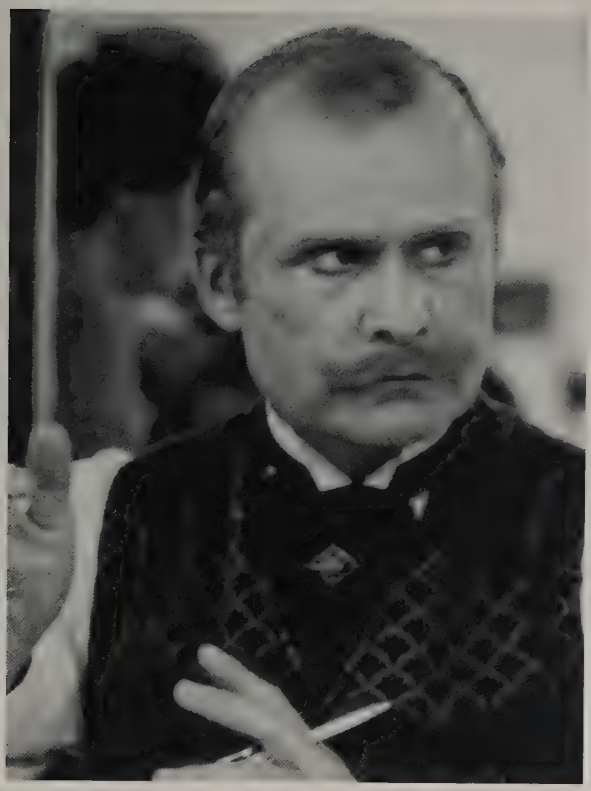


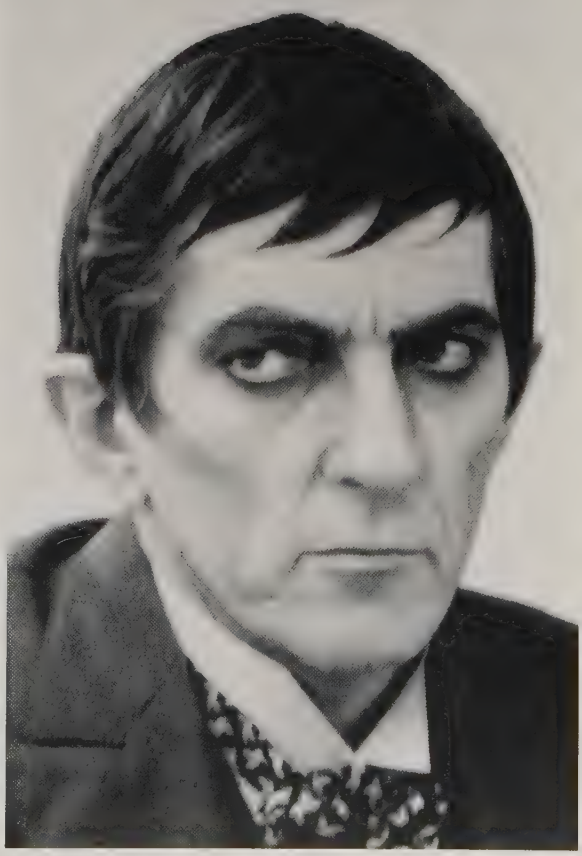
Ben Martin

Control Room; Joan; Jonathan and Kathryn.

Roger Davis

Ben Martin





Louis, Lela, Kathryn, Jonathan.

1897: *Barnabas* (Jonathan), *Judith* (Joan), *Carl* (John); *Pansy* (Kay Frye) and *Carl*.

1841 Parallel Time: *Flora* (Joan) and *Catherine* (Lara); *Carrie* (Kathy) and *Melanie* (Nancy); *Melanie* and *Kendrick* (John).

Photographs: Mary McKinley-Haas

1840: *Head of Judah Zachery* (Michael McGuire), *Julia Hoffman* (Grayson), *Leticia Faye* (Nancy).

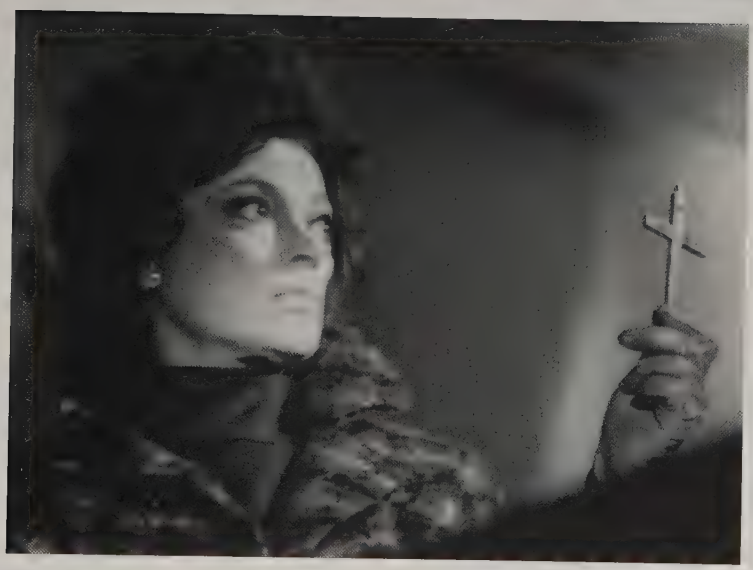
1970: *Ghost of Gerard Stiles* (James Storm). 1841 Parallel Time: *Morgan Collins* (Keith Prentice) and *Julia Collins* (Grayson).

Mary McKinley-Haas

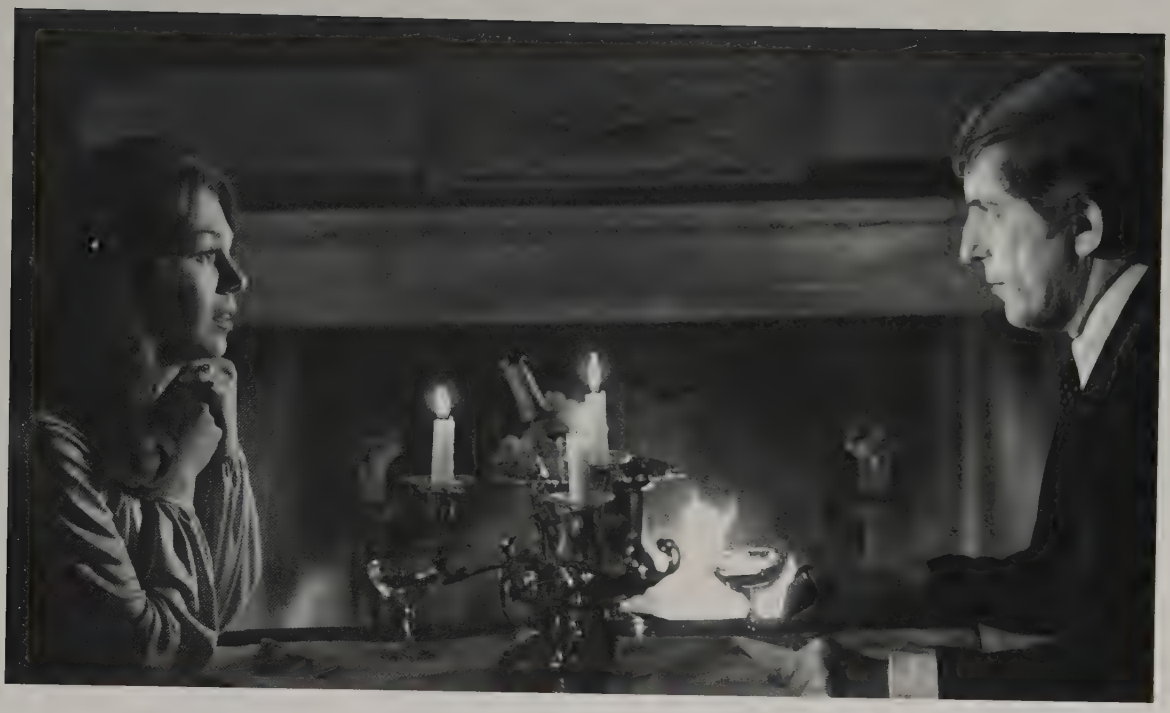
House of Dark Shadows

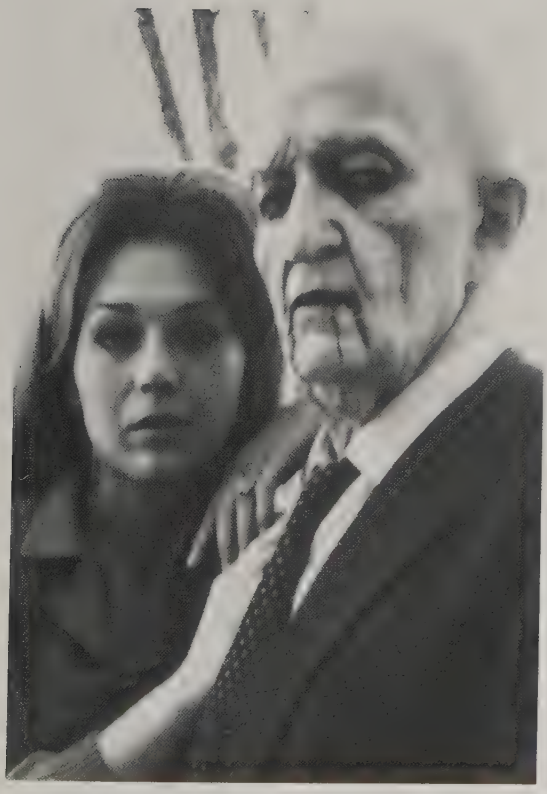
Night of Dark Shadows: David, John, Dan; Sam Hall and Dan.

House of Dark Shadows: Lela, Dan, Bill Gerrity (assistant director); Dan and Thayer; John and Dan.

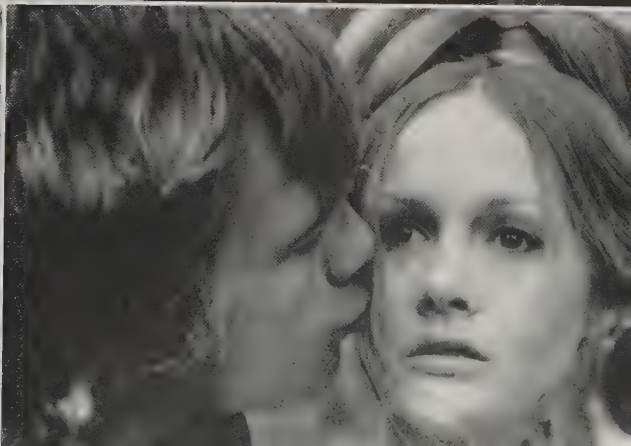


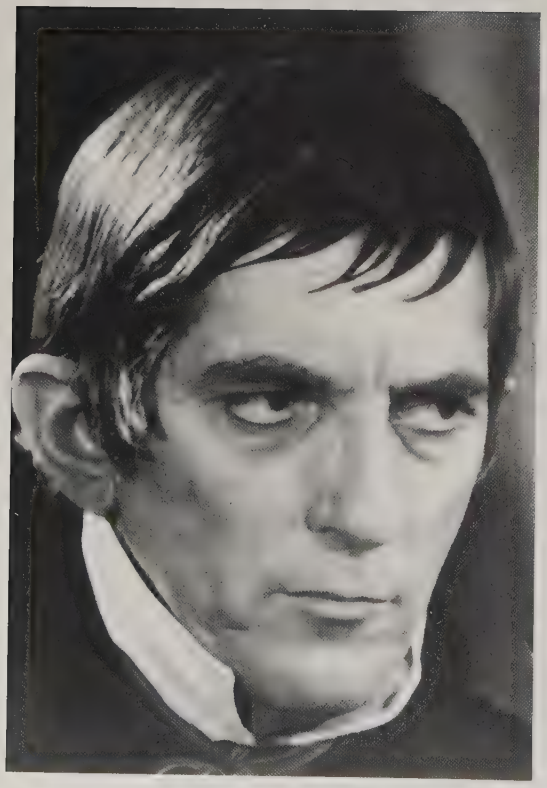
House of Dark Shadows: makeup artists Dick Smith and Robert Layden age *Barnabas;* Kathryn, Roger, Grayson.





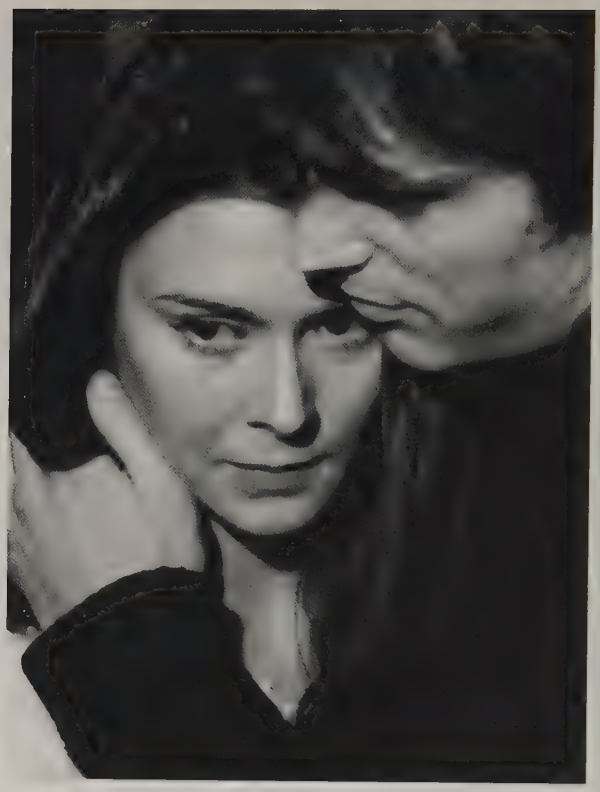
Above: *Barnabas* and *Willie*. Opposite: *Willie*, (John), *Jeff* (Roger) and *Daphne* (Lisa Richards); *David, Jeff, Sheriff Patterson* (Dennis Patrick); *Pallbearer* (Michael Stroka) and *Mrs Johnson* (Barbara Cason); Jerry Lacy flanked by writers Sam Hall and Gordon Russell; *Jeff; Willie* and *Carolyn* (Nancy).





Night of Dark Shadows: *Angélique's* funeral; *Laura Collins* (Diana Millay), *Gabriel Collins* (Chris Pennock), *Pallbearer, Mrs Castle* (Clarice Blackburn), *Sarah Castle* (Monica Rich) and mourners.

Angélique (Lara Parker) and *Charles Collins* (David Selby).



Gabriel (Chris) and *Reverend Strack* (Thayer David); *Tracy* (Kate) and *Quentin* (David); *Quentin*; *Carlotta Drake* (Grayson Hall).

Quentin (David), *Alex Jenkins* (John Karlen), *Claire Jenkins* (Nancy Barrett), *Tracy Collins* (Kate Jackson). *Angélique* (Lara) and *Charles* (David).

THE JOURNEY CONTINUES

Collinsport was modeled after Essex, Connecticut, and it was there that several cast members, including nine-year-old David Henesy (David Collins), went to film the exterior footage which would be woven into the series over the first year.

"We all rallied up here near ABC in New York about 66th St. and West End Avenue," recalls series producer Robert Costello. "And everyone turns up with their suitcases, and it was a beautiful day, and here comes David, about 'yay tall,' with his mother and sisters. Pretty soon David kisses his mother and sisters good-bye—and I go, 'Who's taking the kid, for God's sake, if he's kissing them good-bye?' I'm taking the kid, as it turns out. His mother thought that because I was the producer of the show that David was to be in my charge!

"Well, I put my foot down...and David sat next to me all the way up to Essex, and through the whole trip he was my roommate. The first night in Essex, we shared a room. And so I put the kid to bed – I have four kids of my own—and I go down to the bar to chat with the guys about the upcoming shoot, and a kind of quiet settles on the bar and you look up, and the focus seems to be going to the door, and standing framed in the door is the kid in his jammies looking around for Uncle Bob.

"Back up we go. And this could go on all night! I scrounged a radio from the manager and got a bunch of magazines, turned on all the lights and asked him to please stay there. Some time later I came up and the lights were on and the magazines had slid to the floor and David had slipped off to sleep. He was a wonderful kid."

On June 13, 1966, the first episode of *Dark Shadows* was taped – the literal reenactment of Curtis' dream of the dark young girl. The quarters were close, the temperatures hot and humid inside Studio 2 which ABC allocated for them at 24 W. 64th Street in Manhattan. But they would stay there only a few weeks.

On West 53rd Street in Manhattan stood a two-story beige-brick building with a discreet sign bearing the ABC logo. It was this unpretentious building which would become the gathering place for hundreds of daily "door fans," who would clutter the sidewalk outside the studio to watch for their favorite stars.

The West 53rd studio, throughout the remainder of the series' five-year run, would be the interior of Collinwood with all her surrounding acreage and cottages, as well as the nearby village of Collinsport. Soon, that fact would become a matter of immense importance to those schoolchildren making their way past the non-descript building. The sidewalk would no longer be a clear and easy pathway. The street would no longer have free passage. Everything would be very different.

Just two years later, *Dark Shadows* itself would be very different. It would be deemed worthy of major articles in diverse periodicals such as *Saturday Evening Post, The Wall Street Journal,* and *16* magazine. The President's daughter Trisha Nixon would be watching, as would Jacqueline Kennedy–and everyone from football players to prime ministers to movie stars. Actress Jean Simmons (who in 1990 would be cast in the role of Elizabeth Collins Stoddard in the NBC-TV primetime *Dark Shadows* series) watched the show with her daughter.

Joan Bennett, herself a legend to the more mature film audience, would garner a new generation of fans. Eventually she would offer the highly-unlikely comment, "I feel positively like a Beatle."

At 3:00 PM E.S.T. on June 27, 1966, *Dark Shadows* debuted. It offered the dramatic retelling of Dan Curtis' dream. It was described as a Gothic romance, peopled by characters with mysterious pasts. The *TV Guide* listing for the premiere episode states simply: "*Dark Shadows* — Serial. This daily drama deals with the life of a young girl, governess to a 10-year-old boy whose family dominates a small fishing village in Maine."

The storyline began with the arrival of Victoria Winters at Collinwood, the impressive ancestral home of the Collins family of Collinsport, Maine. Victoria has been raised in an orphanage; the only clue to her parentage being mysterious monthly donations from an address in Bangor. Deepening the mystery is the offer of employment as governess to the son of this wealthy Maine family. Determined to find out the truth of her parentage, and certain that the Collins family is somehow connected to her background, Victoria accepts the offer.

Upon her arrival in Collinsport, the locals warn her in true Gothic tradition against any involvement with the Collins family. Maggie Evans, a waitress in the town's diner, calls her a "jerk" to even consider taking the position. But like any self-respecting Gothic heroine, Victoria completely disregards all advice.

At Collinwood, she quickly becomes aware of the eccentricities of the family. Chief among her household irritations is her charge David Collins, Roger's son. During the series' first year, David is angered by plans to send him away to school and settles the matter by sabotaging his father's car. He will later develop a disturbing affinity with the occult, often keeping company with ghosts.

Despite these factors, Victoria – like the audience – perseveres. The first few months of storyline feature mysterious attacks on her life, a common staple of the

genre. Burke Devlin, an enigmatic businessman who has a grudge against the Collins family, fulfills the role of the brooding hero.

It would be polite to say these episodes were not up to the standards of pace and intrigue later set on *Dark Shadows*. They were quite typical of the soap operas of the time: a half-hour of slow-moving plots filled with sad and somewhat dreary characters. Even Dan Curtis admits, somewhat more bluntly, "We were really bombing, so I figured, to hell with it. If I'm going to fail, I'll at least have a good time. I went wild, and tossed in a ghost." Collinwood was officially haunted.

What began as a slightly different, but quite ordinary soap opera in terms of production was soon to become a special-effects juggling act, employing techniques that had never been attempted on daytime television, let alone on live TV. *Dark Shadows* was shot live-on-tape. What happened on that cramped set would be broadcast to America on a national network hook-up. This included stage hands stumbling inexplicably on-camera, flies zooming around an actor's face, teetering and falling scenery, and actors "going up" on their lines. When forgetting their lines, the actors relied on the Teleprompter, a device attached to the camera, with a rolling printout of the day's dialogue.

The first two full-blown ghosts were simply thrown in for effect, but one of them would eventually become an important character. This character was first seen in a portrait above the mantle in the Old House, Collinwood's adjacent building and home of the founders of Collinwood, which would also eventually play a most crucial part in the plot. The painting was of a young dark-haired widow named Josette Collins. We knew nothing more about her than her name, what she had looked like, and that she had died a suicide sometime in the 18th century.

In Episode 70, the portrait simply "came to life" and spoke to young David Collins, who often escaped the "oppression" at Collinwood by exploring the dusty buildings of his ancestral home.

This "coming to life" involved Chromakey, a very difficult special effects process that involved the labors of several technicians and more than a little rehearsal. An actor or actress was placed in front of a plain blue screen (which wouldn't be visible on camera) and the footage was superimposed on the scene. With Chromakey *Dark Shadows'* production staff could do the impossible, materializing ghosts from paintings and, as once happened, out of a brick wall.

The actress who brought Josette's portrait to life, Kathryn Leigh Scott, remembers the appearance of their second spirit, the ghost of Bill Malloy (Frank Schofield): "It happened with the reappearance of a sea captain who had already been killed off. When he returned one afternoon, dripping seaweed, and the audience saw him alone on the set, the series became a true ghost story."

Victoria, locked in Collinwood's closed-off wing as a result of one of David's favorite pranks, witnesses Malloy's appearance. While his dark figure is only fleeting, the seaweed left on the floor in his wake proves to the audience that this wasn't just a shadow or somebody's imagination. The days of flirting with red-herring phantoms were now past. Or as director Lela Swift pointed out to Curtis, "We've crossed the line with this, you know. Do you really want to do this?"

"When the ghosts happened, the ratings began to go up," Costello recalls. "We tried a few more eccentric phenomena, getting bolder and bolder."

Soon Collinwood seemed to have a greater populaition of the undead that the living. Mad caretaker Matthew Morgan (Thayer David), about to do in Victoria with an ax, is frightened to death by a plethora of ghosts including those of Bill Malloy, Josette Collins and the Widows.

To improve ratings even further, Curtis decided to borrow a staple from other daytime serials: the return of a character supposedly dead. A "return from the dead" was, on most soaps, explained by human error — a body "burned beyond recognition" and mistakenly identified was a frequent dodge.

David's mother Laura was scheduled for a similar return to fight for custody of her son. It seemed a solid storyline, one likely to catch the interest of the audience. The clincher, though, was the day an imaginative member of the company suggested, "Hey, suppose David's mother really WAS dead!"

"What was fun about that was all this was new to daytime TV," writer Ron Sproat observed. "The reason I loved the Laura story at the beginning is that it was one of the first times we really used ghosts all over the place. Vicki could get signals from the 'good ghost of Collinwood' – that was Josette. She'd direct Vicki to the crypts, books would flip open by themselves, all this stuff. It was so unlike anything daytime TV had done."

Veteran television actress Diana Millay was cast in the role of Laura Murdoch Collins who had arrived in Collinwood to challenge Roger Collins' custody of their son David. She ostensibly had died in a fire in Phoenix, Arizona. Yet here she was, now wanting David for herself. But she would not be taking the boy away to West Palm Beach or Toledo, as might have happened in *Days of Our Lives* or *General Hospital*. Laura would be secretly taking little David off to his death by fire, as she had done with her children every hundred years or so.

You see, Laura Murdoch Collins was a phoenix...

The plot began offering seances and grave-openings, as *Dark Shadows* leaned more and more toward the supernatural. With the aid of Dr Peter Guthrie (John Lasell), an expert in psychic phenomena, and the ghost of Josette, Victoria is eventually able to save David from the clutches of his unearthly mother. Laura vanishes in a thunder of fire and ash – and Collinwood returns to "normal."

Despite a considerable improvement in its ratings, *Dark Shadows* was still an enfeebled contender in the daytime roster. ABC executives had never given it much chance. It was "too different." The executives at ABC issued an ultimatum: "Bring up the ratings in 26 weeks or you are finished."

The supernatural elements had already strengthened the ratings, and because Curtis had always had a special place in his heart for vampires, he decided to create the biggest, meanest vampire in the history of vampires. He would be *Dark Shadows'* arch-villain, the essence of All-Evil. And in thirteen weeks, he would die (like the phoenix Laura Collins) in a purifying pyre of flame, a stake through his heart and a sprig of garlic in his mouth. If it had to go, *Dark Shadows* would go with a bang.

The Cousin from England: The Arrival of Barnabas Collins

By the spring of '67, Curtis had decided that if his gamble on a soap opera had a future, it had to "go all the way with the supernatural stuff." Others on the staff of *Dark Shadows* were not so certain. "At that time I had no idea that the vampire would be the element that saved us," says Costello. "And I was very cautious about approaching it."

The introduction of the vampire was, quite simply, the desperate measure called for by desperate times. By 1967, *Dark Shadows* had weathered more than seven months of traumatic changes, with major, innovative and risky alterations, plus stiff competition from the other networks. ABC was in third place, which meant that anemic performance from any of its shows could be tolerated for just so long. The vampire might only have to serve for a few weeks, until ratings reached a level that would keep the series afloat. And even if the response was negative it was better to go down in flames than simply to run out of gas. There was little honor in retreat.

Curtis was visiting in Europe during this time, so casting fell to the capable hands of Robert Costello. He decided that the vampire was to be set free from his coffin by a ne'er-do-well, Willie Loomis.

This character had been established earlier as a small-time drifter, always on the lookout for the main chance, who had attached himself to Jason McGuire. Jason (played by Dennis Patrick), an old friend of Paul Stoddard had come to Collinwood to blackmail Elizabeth Stoddard, who believed that she had murdered her husband eighteen years earlier. The storyline tied up a number of loose ends and provided the explanation of why Elizabeth had been a recluse ever since. Elizabeth would discover that she had not killed her husband – she had, in fact, only stunned him.

The "body" that McGuire had buried in the basement (ostensibly to protect Elizabeth) was nothing more than a trunk full of old clothing.

Willie Loomis was first portrayed by James Hall; by the time the character became more prominent, John Karlen had assumed the role.

John Karlen was born John Adam Francis Karlewicz in Brooklyn, New York. He grew up in a Sicilian neighborhood, the infamous Red Hook district, what Karlen termed "the roughest...the only place rougher is East Los Angeles." His father, born in Puznine, Poland, worked as a house painter to feed his family. But the elder Karlewicz also spoke seven languages and, according to John Karlen, "played the most beautiful violin I have ever heard." Karlen also remembers his father as "stern and gentle, torn between the old world and our neighborhood. Our neighborhood was wonderful, but it was dangerous, too." In the Red Hook, young Karlen's friends were what John termed "great guys, but petty thieves, just like I was at the time."

At a young age, Karlen escaped to the American Academy of Dramatic Arts, his harsh roots defining his talent. "I'd like to rewrite all the acting books," he would say several years after *Dark Shadows*. "All those books are baloney. If a part fits into your range, you can play it. Everything else is hogwash. You don't play *Macbeth* for two-and-a-half hours a day and play it well unless you're an actor."

Although hardly Macbeth, the role of Willie Loomis was one of the most complex of all *Dark Shadows* characters.

Willie had become fascinated by the portrait of Barnabas Collins – and more so by the legends he had heard about secret caches of a fabulous fortune in jewels, supposedly buried in the Collins mausoleum. On a midnight expedition to the family crypt, he finds a promising sarcophagus. Attempting to open it, he accidentally trips a secret door to another vault, and it slowly opens to reveal a hidden room. Inside the room is a chained coffin.

Willie is elated. A chained coffin must hold something valuable. The jewels? With the tools he has brought along, he manages to wrench the lid open.

A hand flies up to Loomis' throat, clutching tight in a death grip as Willie moans weakly.

"When we shot that scene, we all howled with delight," Robert Costello recalls. "We enjoyed doing the show. But even though we laughed at it, we were deadly serious about doing it. It was a very good company. We were doing something that had never been done before, and we were welded together by the oddness of the show. Anyhow, that was the way the vampire Barnabas was born.

"I got the name Barnabas off a tombstone in Flushing, New York, from an old Dutch graveyard that dated back to the 18th century. I was looking through documents listing the graves and there was Barnabas Smith or something. Barnabas! If you think naming a baby or a dog is something, try naming a vampire some time!"

The second week of April, 1967, there was a new portrait hanging in Collinwood's foyer. It would bear the grim countenance of the family's supposed ancestor, Barnabas Collins.

This head-and-shoulders portrait would become recognizable immediately to a generation of television fans. But until the last few days before the episode in which it was to first appear was taped, the portrait had only a body, one onyx-ringed hand grasping a wolf's head cane. Even the distinctive Barnabas hairstyle was in place. The one thing the portrait of Barnabas was missing was a face.

Robert Costello was the stand-in for Barnabas while the portrait was painted. "I got all gussied up in this suit we found, with the badges [ribbons on the lapel] and the ring, a very distinctive but deceptively plain onyx stone, worn on the portrait's index finger. I got the idea for the wolf's head cane, too. And so I posed for the picture."

Barnabas' signature hairstyle evolved from Robert Costello's receding hairline. What hair he had, he pulled across his forehead into distinctive, spiked bangs. The picture having been taken, it was given to a scenic artist who "painted everything but the face. So now we have this portrait hanging around with no face."

The search for a vampire's face was as difficult as the search for Victoria Winters. The search for the actor to play Barnabas Collins was on.

❦

Jonathan Frid had not only attended England's Royal Academy of Dramatic Arts, but also held an MFA in drama from Yale. A native of Hamilton, Ontario, Canada, Frid had often played Shakespeare's villains. "I portrayed so many conspirators in Shakespeare's historical plays," he says, "that even today my only real political allegiance is to the House of York."

In the spring of 1967, Frid had just finished a national tour of *Hostile Witness* with actor Ray Milland. He was looking forward to a move to California, hoping to use his MFA from Yale in the comparatively respectable, sane, and secure position of drama professor. Just as Frid was about to leave New York for California, his telephone rang.

"I left my bags in the hall and ran in to answer it," Frid remembers. "It was my agent, offering the part of a vampire on a soap opera called *Dark Shadows*. He persuaded me to audition by pointing out that the job would last only a few weeks and would net me some extra money to go to the Coast with."

Frid remembers his attitude during the casting call as indifference rather than nervousness or apprehension. He was, after all, almost on his way to a new career, and whether he got the job or not mattered little. In fact, Frid was quite secure in the belief that he would not get the role. He recalls thinking that it was all a waste of his time. "I think that because I was in that frame of mind," Jonathan adds, "I ended up getting the job."

The events of the next few weeks are remembered differently by different sources. One version is that Curtis (still in Europe) had been sent photos of three contending actors, one of them Jonathan Frid. Curtis was to send back the picture of the actor he wanted. He sent back Frid's photo. But when Curtis returned to the set, oddly enough on the day of Barnabas' first appearance, he purportedly told Costello that he had sent back the wrong photo; he had meant to hire someone else.

However, director John Sedwick remembers it differently. "We felt Jonathan had a wonderful, mysterious sort of quality ."

Or as Robert Costello puts it: "When Jonathan Frid appeared, we said, that's it. A couple of days later, he was in the coffin."

That coffin was a problem for Jonathan for the next four years. It was actually an inch or two shy of his six-foot height, so he was forced to lie in it with his knees bent.

But the casket was not the only difficulty for Jonathan on *Dark Shadows*. Another problem was that Frid had always been a slow study. And he was now expected to learn a script a day. He also was to play values and plan moments, interpreting the script, even when he had pages of dialogue to learn. As such, Frid says, "I couldn't get the bloody lines down!" Actors have access to the Teleprompter with dialogue rolling steadily. But Jonathan was not comfortable using the Teleprompter and preferred not to rely it.

"The first year was absolute hell for me every single day. It was like jumping off a cliff into water thousands of feet below. Every day I had to do it whether I liked it or not. I pushed myself. And I think I wore all the silver off that cane. There are some actors who can learn their lines going home in a taxi. They can come back the next morning and not miss one cue. But memorizing the lines was murder to me."

But as with actors of Frid's caliber, he utilized his emotions to flesh out his character. Frid reflects: "Barnabas' ill ease as a stranger in the house, someone clearly out of his element, and all of this against his essential will, were very much in keeping with my own actor's feelings at that time. I was a stranger there, on network television, out of my element. I was absolutely certain for weeks that I was about to be fired on the spot. Partly because I also couldn't remember names. Roger and David and Carolyn and Maggie — they all just ran together for me.

"I worried the whole weekend after we taped my first episode. When I got back Monday morning, I said, I must apologize for Friday. I'm sure you people will never forgive me. And they said, what do you mean? I said, what do <u>you</u> mean? I got all my lines, all those introductions wrong. They said, oh, yeah, you mixed up a couple of names, but you were on close-up so we didn't know who you were talking to. I thought it was a catastrophe and they just shrugged away my concern."

Frid's only comfort in all of this was the chance to work with an actress of Joan Bennett's stature, along with the realization that the job was only temporary.

Soon...in a matter of weeks...Barnabas would bite the wrong neck, Frid thought, and that would be the end of him. Jonathan could dispense with the line-cramming and all the other necessary rituals and difficult conditions of commercial, low-cost, high-output, live-on-tape daytime television to become a professor of drama.

In preparing for his debut, wardrobe designer Ramse Mostoller outfitted Frid with two "mod" suits from Ohrbach's, with the intent of making Barnabas look vaguely Edwardian.

On Friday, April 18, 1967, in the final five minutes of *Dark Shadows* episode 211, the Collins housekeeper, Mrs Johnson (Clarice Blackburn) answers a knock at the

door. As the door slowly opens, framed within the deepening twilight is the patrician visage of a dark-haired man wearing an Inverness cloak.

"Is Elizabeth Collins Stoddard in?" he asks.

Mrs Johnson inquires, "Who may I say is calling?"

"Barnabas Collins," he says. "A cousin from England." Then he pauses beside the portrait of his "ancestor," Barnabas Collins.

The early Barnabas storyline treated the vampire issue very coyly. When he was released from his coffin by Willie Loomis, he bit his benefactor on the wrist. This satisfied his need for sustenance and, as a bonus, provided Barnabas with an unwilling servant and bodyguard to watch over his daytime slumbers and cover up for his nighttime roamings. Willie himself suffered a "bizarre illness." It proved awkward to explain the odd marks on his wrist or why he squinted in bright light.

"We found out early that when we got to the vampire stage, we couldn't comment on it," John Sedwick remembers. "We could not camp it up. It had to be treated like he was a real vampire living in a real mansion like Collinwood. We had to take this bizarre situation and make it very real for the public, without the POWS! and ZAPS! like Batman did. That was one of the saving graces that made the show as successful as it was."

In later episodes, when Barnabas went for his victim's throats, the director had Frid open his mouth wide, the better to display the custom-fitted fangs created by a dentist. Frid was always uncomfortable with these shots. "The first time I ever did the bite was the most successful one because I put them [the fangs] in the wrong way and had to chew them up. So I slink in sideways. That was the best bite of them all, because I went about my business instead of showing them off."

Shortly after his appearance in Collinwood, Barnabas becomes obsessed with Maggie Evans, seeing in her a resemblance to his own lost love, Josette Collins. This was an inspiration on the part of the writers – to give a human element to the monster they created and to use their already-established ghost. But the figure of Josette would no longer haunt the Old House. No, the woman walking the hallways in the 18th century wedding gown and veil would be Maggie Evans.

Barnabas kidnaps Maggie and puts her under a spell, intending, through his hypnotic power, to destroy her own personality and recreate Josette – a Josette who could live with him "through all eternity."

Maggie, though dazed and enthralled by the vampire's influence, manages to hold on to shreds of her own personality. She eventually escapes, aided by the helpful ghost of Barnabas' nine-year-old sister, Sarah Collins. But because of her traumatic experience, Maggie emotionally reverts to her own childhood.

The storyline was leading to a final, climactic confrontation between the Evil One – Barnabas – and the forces for Good – Maggie Evans and Victoria Winters. Predictably, good would triumph. It was about time, the writers thought, for everyone to get just a little suspicious. On *Dark Shadows*, as in most horror films, all the people acquainted with the vampire have paltry powers of observation and never think that any of his strange habits are at all odd, including the fact that he is never seen before dark.

Jonathan Frid was about to get his wish. At last his character was to at last meet its justified end.

The agents of Barnabas' demise would include two doctors working together on the case of Maggie Evans. When her father Sam Evans (David Ford) takes Maggie to Windcliff Sanitarium, one of the staff mentions a blood specialist who should be able to help Maggie. This expert is "Dr Julian Hoffman, one of the top men in his field." Dr Hoffman was to be *Dark Shadows*' "Van Helsing." The plan called for him to discover Barnabas' secret and eventually collaborate with Dr Dave Woodard (Robert Gerringer) in the vampire's inevitable destruction.

As with some other fortuitous accidents surrounding *Dark Shadows*, an apparent typographical error in a script changed not only the gender of the respected Dr Hoffman, but also the good doctor's alliances. Ultimately, Barnabas would not die, but Dave Woodard would, forging a bond between Barnabas Collins and Dr Hoffman.

Dr Julian Hoffman, with one slip of a typist's finger, became Dr Julia Hoffman. And Curtis thought "Why not?"

On a particularly muggy summer day, actress Grayson Hall came home to her Seventh Avenue apartment from a day of shopping. She stepped into the narrow hall that connected the antique-laden living room with the rest of the house. She was standing in front of the air conditioner when the telephone rang. It was her agent, calling to see if she was "interested in doing daytime."

"I thought why not? The agent told me I would get a contract for thirteen weeks and they would use me up in that time. And then she told me what it was about and my reaction was the usual: a soap about a WHAT? Anyway, I was going to play this doctor who would find out about the vampire, and the vampire would catch her and kill her and that would be that."

But as all the elements came together and the story unfolded, public response was tumultuous and entirely unexpected. The ratings began a precipitously steady climb. And fan mail deluged the network.

"One day Dan gave me a handful of letters," Frid remembers. "I said, 'What are these?' 'They're for you,' he said. I said, 'For me!' Those were my first fan letters. And I remember that moment more than any other. That I got a handful of mail – me! – after that dreadful performance. Then it just built and built and built. It got out of hand. We couldn't read it. All we did was sort the envelopes and take the repeats out to get a master list of addresses and send a card of acknowledgement. I couldn't read 1,500 letters a day."

"The response was phenomenal," Grayson remembers. "The reaction of the fans to Jonathan, to all of us, was remarkable. I got so much fan mail from people who identified with Julia, with the predicament she found herself in."

The predicament appealed to most viewers because of Grayson's insistence on developing her character fully. Thirteen weeks or not, Grayson was an actress who was used to "fleshing out" a role. Three years earlier, she had been nominated for an Academy Award for her portrayal of a lesbian schoolteacher in *Night of the Iguana*. She also had extensive stage and television experience. So she tried to find

motivation for Julia's obsession with a vampire. Grayson decided that Julia wanted to save him, not stake him, for a very good reason.

Julia had fallen in love with Barnabas.

Grayson recalled that "I had never even told D.C. [Dan Curtis], but the audience picked up on it and wrote in their approval. We were in the same predicament, they and I, both in love with the vampire, and both unable to tell him or show him. I was with Barnabas, talking to him, being with him, touching him, and they sensed it. My mail got too good for D.C. to kill me, so I stayed on."

Julia's feelings not only went unmentioned, but also were unrewarded. She was a fortyish female doctor who, as most TV female doctors of that era had, given all her life to medicine. This created a wall between the two of them as real as Barnabas' vampirism. The impossibility of her love for Barnabas, and Barnabas' hopeless pining after Josette, created one of the program's major plotlines, a triangle which would continue to the end of the series.

These stories not only held the old audience but drew in a new one. The Victorian-Gothic themes of lost love, timeless love, and love denied all combined to dictate a much different plot than Dan and his team of writers had ever contemplated.

"It was really something," remembers Vincent Loscalzo, the program's make-up artist. "Out of nowhere, it just landed on us. It was like your crazy brother-in-law just shot the Pope or something. There was all this attention, all of a sudden."

By August of 1967 the ratings were bumping the 10,000,000 viewers mark, leaving ABC Daytime firmly entrenched in second place and making a real effort to unseat NBC.

The plot exposes Barnabas the hero within Barnabas the antagonist with his murder of Dr Dave Woodard, with Julia's reluctant assistance. Through this act his conscience is probed. We hear the sad echo of Barnabas' own loss in his taunting derision of Julia's role in her friend's murder: "You no longer have friends, Julia." There is no way they can escape their own fates—her feelings for Barnabas, his lust for blood. Barnabas' vampirism becomes an abstraction of a uniquely human fate.

Though Curtis was reluctant to surrender his vision, it was clearly obvious an evil Barnabas would have to die—and Barnabas was too popular to kill.

And popular was beginning to be an understatement.

The media were beginning to take notice of *Dark Shadows*. Journalists who had never acknowledged that TV existed before 7 PM were requesting interviews. In 1967, *Newsweek* acknowledged Barnabas, saying that Jonathan "played him with campy elan."

Less kind was a 1968 review by *TV Guide* columnist, Cleveland Amory, which called *Dark Shadows* quite simply "the worst series in the history of television." Referring to the legendary Curtis dream, Amory says, "All you can think or hope or even pray is that Mr Curtis never, ever gets that tired again." However, even Amory had to admit that "when Saturday came," after watching a week of the series, he "missed it." He decided that the secret of *Dark Shadows*' success was something along the lines of the worse it is, the more one loves it.

Still, the cluster outside the gate at West 53rd continued to grow and change. At Harvard, a professor stayed glued to *Dark Shadows* each afternoon, putting a tape on his office telephone that said, "Watching *Dark Shadows*. Phone back in one hour." A Bryn Mawr co-ed wrote, "You and your colleagues have enabled me to escape from my mundane affairs into an engaging world of the fantastic and mysterious." This seemed to be a major aspect of the series' appeal: its difference from anything else on daytime television.

The fan mail was reaching several thousand pieces a week for Frid alone, and several thousand for the show itself as well as for the other popular actors. Most of the letters were shy and admiring, others friendly, still others ranged the gamut from the bizarre to the heart-rending. One child wrote that "Barnabas made me forget my illness and saved my life." Perhaps escaping to the Collins' mysteries and miseries made it easier for some to forget their own crises and worries.

Other children wrote to "Uncle Barnabas" as someone to whom they could tell their problems, making him what Frid called "a dark Santa Claus." They watched as Barnabas struggled with "being bad" himself, just knowing he would understand their own conflicts.

Like their little brothers and sisters, teenagers identified with Barnabas' loneliness and isolation. His desire to fit in was forever blocked, much like the adolescent audience *Dark Shadows* was drawing. They were moved and captivated by glimpses of the man behind the monster as Barnabas is humbled before the ghost of his beloved little sister Sarah. She tells him that she knows he killed Dave Woodard and recites back to him the words he had often said to her, "That wicked is evil is well understood, the wicked are punished, so you must be good." Slowly, Sarah fades away, vowing never to return to him. Barnabas is shattered as he collapses, weeping, in the wake of his small sister's vanishing shadow. The audience loved it.

Writer Ron Sproat remembers, "The response was phenomenal. ABC was at the time the third network, and they'd given a lot of time back to the local stations, which means a lot simply weren't running it. In terms of advertising, it was the cheapest show on TV because the ratings were so terribly low. The ad rates then went up and up and up. For a long time the fact that it got high ratings was just amazing because so many stations weren't running it. So in order to counterbalance that it was getting high ratings in the areas it was shown, ABC changed it from 3:30 to 4:00 because it had a large following of high school kids. So it would be wise to put it on when they could watch."

Adolescent fans demanded to know more about Barnabas' past. How had he become a vampire? Who was he before the curse was set upon him? What kind of man had brought such a fate upon himself? Was it deserved? Unjustified? Since the vampire was becoming the center of the storyline, the writers decided to explore his background.

A crucial element to the increasing success of *Dark Shadows* was the addition of writers Gordon Russell (in July of 1967) and Sam Hall (Grayson Hall's husband) in the fall of the same year. They joined Joe Caldwell, Ron Sproat and Malcolm Marmorstein as the revolving group of writers.

Grayson Hall remembered, "When Dan Curtis asked Sam if he'd like to write for *Dark Shadows* he said he would give it a try, although he had never written for a soap before. He had watched the show for a few weeks while I was on and knew all the characters.

The writing staff toiled away in an apartment a few minutes from the studio, fighting to keep two weeks ahead of the taped storyline while the plot projections were formatted only six weeks in advance. This gave the storyline flexibility; if the ratings declined the plot strategy could be adjusted. One such strategy – the "flashback" – would answer all those questions about Barnabas' past.

Late in November, 1967, as the metal-grey skies over New York City promised an unseasonably early snow, ABC voyaged forth on a singular holiday excursion for the viewers of *Dark Shadows*. It would be an excursion to challenge the *Dark Shadows* creative staff like never before.

It was a trip of the mind, a journey of the imagination. The audience would be transported to less than twenty years after the United States of America had ceased its first war with Great Britain, an era known to most viewers only from history books and historical films. To most young viewers of *Dark Shadows*, it was an alien time.

It was perhaps as alien to them as the landscape of the moon, the exploration of which the White House announced was "just a few years off." So while the rest of the nation looked toward the future, the viewers of *Dark Shadows* made their own small step into the past; into the life of Barnabas Collins in the year 1795.

"How did Barnabas become a vampire?" Costello asked. "It suddenly dawned on us – how did this guy get to be a vampire? So we had to create a situation of some kind. To say how it happened would allow us more story, and developing more story is always a big problem when you're talking five days a week, 52 weeks a year. You've got to have a story. So anything we can set up to create and give them history is something we can draw story from."

But where most programs would have simply dramatized the story in flashback form, *Dark Shadows* remained true to its supernatural disposition. Just as Victoria Winters had first taken us to her own past, she became our guide into Barnabas' past. Victoria traveled back through time via a most unusual seance–a seance that, as the voice-over at the beginning of each episode would state for months "has transcended time and space and led one girl on an uncertain and frightening journey back to the year 1795..."

A few weeks earlier, *Dark Shadows* enacted its own piece of technical magic: going from black-and-white to color broadcast, which meant shutting down production for a week.

The choice for casting the flashback was a simple one. Kathryn Leigh Scott (Maggie Evans) had already played the ghost of Josette du Prés and the audience had not become confused. The decision was made to use the other regular actors as their own ancestors or, in the case of Julia Hoffman and Maggie Evans, perhaps their own "past-life selves." This also was an economical solution. And it pleased the actors, who had already spent several months to a year and a half in the shoes

of their particular occupants of Collinwood. Now, within the framework of familiar performers and technicians, they could comfortably develop all-new characters with different motivations, talents, attitudes, and new secrets or fears. This casting decision would be repeated for subsequent flashbacks and created a repertory feel to the series.

Ron Sproat recalls, "The show had much more of a community feeling than any other I've worked on, other than getting involved in the theater."

Within the first few weeks the *Dark Shadows* audience met an entirely new (or an entirely old) edition of the Collins family. There was dour, soul-murdered Joshua Collins (Louis Edmonds), a man without spirit enough to reach out to his suffering son Barnabas. The alcoholic Naomi Collins (Joan Bennett) is Joshua's wife and Barnabas' mother. Jeremiah Collins (Anthony George, who had replaced Mitch Ryan as Burke Devlin in the modern era) is Joshua's much younger brother. He is fated to die in a duel at the hand of his nephew Barnabas, who was raised as his brother. Joshua's spinster sister, Abigail Collins (Clarice Blackburn), also lives in the house. From New York City arrive Cousins Millicent (Nancy Barrett) and Daniel Collins (David Henesy). Finally, there is Barnabas Collins himself: before the curse, he is a young man of means with an honest heart, who has been, perhaps, a little too sheltered from the world.

Victoria's arrival at 1795 Collinwood coincides with that of Barnabas' fiancée, Josette du Prés (Kathryn Leigh Scott), from her island home in Martinique. Accompanying her is her father André du Prés (David Ford), who proclaims himself "Owner of the largest sugar plantation on the island." There is also André's sister, the Countess Natalie du Prés (Grayson Hall), who has been her niece Josette's companion.

A key member of the entourage is the young blonde maid, Angélique Bouchard (Lara Parker). She clearly has more of the island in her than the French colonial society to which her family is indentured. Angélique is overfond of "image magick," a form of witchcraft, and spends her free time invoking rituals over burnt offerings. She resents her lowly status and covets the prestige and wealth of the family she serves. Specifically, she envies Josette. She also covets Josette's fiancé, Barnabas Collins.

❦

Born Mary La Mar Rickey in Knoxville, Tennessee, aspiring actress Lara Parker had worked for years to lose her Southern accent. Beautiful, talented, and eager to realize her dreams of a theatrical career, she had begged her husband Tom Parker for six weeks away from their home and two young sons to try to become an actress.

"I'd been in New York for three weeks; I'd never worked professionally, and I came in to read for *Dark Shadows*. The only thing I remember about my camera test is that when I professed my love to Barnabas, I turned and looked into the the camera and did kind of a 'zing' with my eyes that I thought a witch would do."

The next member of *Dark Shadows* supernatural ranks joined the cast: the witch Angélique. Rather fond of calling forth the powers of Darkness to get what she wants, Angélique Bouchard was in league with Satan.

"The thing I hated most was casting those spells," Parker recalls. "I never really knew how to cast a spell. They used to give me pages of spells. One involved a burning house of cards, which were meant to slowly smolder while I called on demons for help. The prop man was over enthusiastic with his lighter fluid. I had a page and a half of dialogue still to say and the cards went up like a bomb. There I was, invoking the devil over a pile of ash."

Extreme fundamentalist groups had taken a dim view of *Dark Shadows* from its inception, and the new storyline evoked even more negative reaction—the show earned the dubious distinction of being the only soap opera to have an entire religious tract written about it. This fearful warning was passed out during the Halloween season. It included a cartoon of a gleeful Mr Splitfoot watching TV (which must receive abysmal reception, unless of course there is cable in Hell). The caption beneath it: Satan's Favorite TV Show. (The same pamphlet later would be used to protest *Bewitched.*)

A further goad to the fundamentalists was the Reverend Trask, (Jerry Lacy). Trask was certain that there was a witch at Collinwood and that her name was Victoria. He was encouraged by Barnabas' zealous aunt Abigail Collins, who had summoned him to Collinsport from his congregation in Salem. This storyline was one of the most ambitious projects attempted by daytime television. Far from the standard assemblage of conservative suits, women's ready-to-wear and lab coats required by other daytime serials of the late 1960s, costume designer Ramse Mostoller had to coordinate 1795-period clothing for all the principal actors plus numerous day players.

The new storyline had a simplicity and power that swept the characters through the following five months of the 1795 time period. Angélique, jealous because Barnabas has spurned her and still intends to marry Josette, casts a succession of spells. These lead Josette and Barnabas' young uncle, Jeremiah, to a secret marriage. According to the 18th century code of honor, Barnabas challenges Jeremiah to a duel and kills him, leaving Josette a widow. Angélique determines never to use her occult powers on Barnabas; he must marry her of his own free will. After a series of dirty tricks, she achieves her goal. But Barnabas discovers the truth about his wife's hellish hobby. In a rage, he shoots her. Angélique, convinced that she is dying, screams out the fateful words "I set a curse on you, Barnabas Collins. You will never rest..." She adds an even more fateful codicil "And you will never be able to love. Whoever loves you will die. That is my curse – and you will live with it through all eternity!"

Evoked by her curse, a vampire bat swoops into the room and attaches itself to Barnabas' throat. Later, Angélique is filled with remorse and attempts to reverse her malediction. She is unsuccessful. The love between Barnabas and Josette blooms again in a bittersweet scene as Barnabas dies.

Barnabas is now a vampire and despairingly explores the dark dimensions of his new life. He learns of the ramifications of his bloodlust by attacking doxies on the Collinsport docks. When he learns he is condemned to suffer this curse for all eternity - and that he is capable, by draining the blood of another, of passing the curse along, he determines that his beloved Josette will join him in the twilight existence of the undead.

At first, Josetteis delighted by the apparition of Barnabas and all too willingly follows his lead, never questioning the strangeness of his new existence. Barnabas slowly begins to drain her of her blood while planning their future together.

Angélique has other ideas. She lures Josette to the heights of Widows' Hill and shows her a ghastly apparition of her future. Horrified by this depiction of her future, Josette runs from Barnabas and, with nowhere else to go, falls off the cliff to die shattered on the rocks below. Barnabas, despairing, tries the impossible – to summon Josette back from the dead. And her ghost shows up on schedule - an apparition bearing all the scars and mutilations resulting from her fall to the rocky cliffs below Widows' Hill.

Barnabas' father, Joshua, finally learns the truth about his son. Determined to cover up this blot on the good Collins name and unable to kill his own son, he makes a fateful decision. Barnabas is chained into his casket for all eternity, or so Joshua Collins believes.

Victoria Winters, accused of Angélique's witchcraft, is persecuted by Reverend Trask. She is tried, convicted and sentenced to hang. By a time paradox that occurs just as Victoria is literally at the end of her rope, she is returned to her own time. And the *Dark Shadows* audience is returned to the present with her.

When Every Day Was Opening Night: The Technical & Creative Conjuring of Shadows

Below the second floor production offices, rehearsal rooms and dressing rooms lay the studio containing the Collinwood sets. In a space described by producer Robert Costello as "barely the width of a Saltine cracker box," *Dark Shadows'* production staff had to assemble the rambling Collinwood estate, the ornate Old House and the surrounding village of Collinsport.

"The studio was narrower than any room," recalls Ken McEwen, assistant director. "In many instances, we had to move crab-like from one end of the studio to the other. The camera operator had to move very quietly. All the time we had between one scene and the next was fade-to-black.

"To shoot in inaccessible areas, we used mirrors to reflect scenes back to the camera. The camera would capture the scene in the mirror's reflection, so we could get certain shots where we couldn't maneuver the camera. This was an innovation that was thrilling to us."

Despite the close quarters, a creative backstage feeling prevailed. Grayson Hall recalled, "There was no deadweight on *Dark Shadows*. Everyone worked damned hard and gave a lot of creative juice to each show. I don't know if it was D.C.'s careful selection or just good luck, but in my opinion, no one phoned in a performance or showed up just for the paycheck."

There were over 60 people who brought *Dark Shadows* to life every weekday—the producer and assistant, the director and assistant, the actors,the make-up artists Vincent Loscalzo and Dennis Eger, costume designers Ramse Mostoller and Mary

McKinley, wardrobe mistress June Puleo, technical director, J.J. Lupatkin, stunt coordinator Alex Stevens, hairdressers Edith Tilles and Irene Hamalain, video engineers Ross Skipper, Rudy Piccarillo and Nicholas Besink, lighting directors Mel Handelsman and Everett Melosh, sound effects men Bernard Fambrough and Terry Ross, and many others.

Dark Shadows had a shift of stagehands who labored through the night building the complex sets. Usually there were four or five sets for the different scenes in the episode. Among these were the foyer (complete with Barnabas' portrait, the staircase and the grandfather clock), the drawing room and the Old House sets. The initial sets were designed with such intricate detail by Sy Tomashoff that when *Dark Shadows* changed from black and white to color, Sy was not sent into a cold panic. He'd been envisioning the program in color all along.

"We just tried to make a set that would serve the purposes of the show," Tomashoff explained. "We had no particular reason for incorporating a secret door into the living room, but it later turned out that Barnabas entered through there, and many other mysterious visitors.

"The first two sets we put in were the foyer and the drawing Room. That took the majority of the time, although we designed all of the sets at one time. I had an assistant who would draw plans from my sketches. The shop had to start working within that six weeks and finish the entire batch of 15 sets by the time we wanted to shoot." Later, other sets were constructed a month or so ahead of scheduled use and stored in a warehouse when not needed.

Once the sets were assembled, the technicians would dress them with atmosphere, giving them an eerie ambiance with whatever headstones, peat moss, and cobwebs were appropriate for the day's show. The cobwebs, as Kathryn Leigh Scott remembered, "spun out like a sticky glue and smelled like bubblegum." They dried into a substance that could be balled up and bounced to great effect. Technicians had to be careful that young David Henesy or Grayson Hall's young son Matt hadn't peeled one off for a game of "Super Ball."

The actors and production staff arrived by 8 AM each day. Prior to rehearsal, the day's director would meet with the technical and lighting directors and discuss the placement of the boom, cameras, and key lights. Each director had already drafted a camera shot board which mapped out the scenes for the day.

At precisely 8 AM the cast assembled in the second floor rehearsal hall for the morning's "dry" rehearsal. The sets for the show had been carefully diagrammed on the floor with different color tapes – i.e., yellow tape for the Old House and red tape for the Blue Whale. As with all rehearsals, common objects were used in place of the props which would later be used in taping. Metal folding chairs served as everything from a coffin to a couch. The director's pencil might be a knife; a styrofoam cup might serve as Josette's music box.

During this session, actors would have their only quiet time of the day to concentrate on refining their performances. The actors and director would work together to clarify and perfect the emotional and dramatic content. For many actors simply moving through the script and associating words with action during the

rehearsal process helped them to learn their lines.

The hour breakfast break was at 10:30 AM. Some of the cast actually ate breakfast; others would use the time to study their lines. Some would have Vinnie Loscalzo apply their makeup to avoid the later rush.

Whatever the activity, it would come to an end when a voice announced "blocking" over the loudspeaker.

The blocking rehearsal took place at 11:30 AM. Although the cast could take the opportunity to further polish their performances, this blocking was largely for the benefit of the director and camera operators to establish the camera shots. *Dark Shadows* normally used three cameras, each framing a different shot: close-ups, a full-length, and a "transmitted" image — the latter used so that the director could see what the respective angles would look like over the actual television screen.

For a program as highly technical as *Dark Shadows*, camera marks were essential. "When the werewolf comes through the wall, turn into camera two and scream" becomes an exacting necessity when the werewolf will be "coming through the wall" via Chromakey, which relies on precise camera marks for a successful incorporation of the merged shots. Stop-action was used often and called for equal precision. The camera shot was frozen while the set or the actor's make-up was altered to suit the illusion; then the camera would resume taping. The effect would be one continuous scene, such as in the sequence during which Barnabas ages. The special effects were the only reasons the cameras were stopped after rolling for the final taping.

After blocking, the cast's time was largely their own. Sometime after blocking and dress rehearsal later in the day, each cast member would take his or her daily turn in Vinnie Loscalzo's make-up chair. "Vinnie's Room" was small and crowded with his collection of false beards, mustaches, wigs, fangs, masks, grease paints, and bottles of liquid latex.

Unusual make-up jobs started as early as 4 AM. When Chris Jennings turned into a werewolf in 1968, veteran stuntman Alex Stevens (Frank Sinatra's regular stunt double) did the strenuous part, tumbling through "glass" windows and rolling around in the stage dirt and peat moss. During the 1897 flashback, when Quentin Collins suffered the same affliction as his descendent Chris, Stevens once again took a turn as resident werewolf.

Although the writers may have turned Chris Jennings into a werewolf in a matter of moments, the transformation for Vinnie and Alex was a long, demanding process. "Creating a monster is like painting a canvas," Vinnie said. First a liquid latex base was applied, and over that a clay animal nose; yak hair and rubber werewolf ears were applied with spirit gum. Specially-made hairpieces were attached, followed by a final filling-in of color for the werewolf's complexion.

The only feature of Alex Stevens that Vinnie couldn't disguise was his height, which was was somewhere under five-feet, eight- inches tall. Don Briscoe, the actor who played Chris Jennings, is well over six-feet tall. Actor David Selby easily clears six-feet as well. With all the special effects at their disposal, there was no way to disguise the simple fact that *Dark Shadows* was the only horror show with a

shrinking werewolf.

Even for the more standard make-up jobs, Vincent made a detailed chart of the make-up for each character. Loscalzo had been an actor as well as an artist, and this gave him a unique perspective for the visual creation of a character. He was also keenly considerate of the damaging effects of stage make-up on actors' skin. "He took every possible precaution for safety," recalls Kathryn Leigh Scott.

At 1:15 PM was the the run-through. Jonathan Frid dubbed this the "stumble-through" and the rest of the cast adopted the term as their own. Most of the cast still wore sneakers and robes. "A good time was had by all," remembers David Selby. "Rude notes were found in drawers," Kathryn Scott remembers. "Silly things would be found hanging in closets or stuffed in coffins." Even though there was a show to be recorded in two hours, the atmosphere was light, though the actors' attitude toward the work was always serious. Afterward, the actors were given notes on their performances.

After this time, the leisurely pace picked up. The cast broke for costuming, perhaps leaving wardrobe mistress June Puleo working with a "crooked this or that." Props would be checked to make sure there were no fingerprints in the dust or that the cobwebs weren't sagging.

When the entire cast, in full costume and make-up, assembled for dress rehearsal, the casual atmosphere vanished. The rehearsal proceeded as if the cameras were actually running, since in a little over an hour the show would actually be taped. The cast then passed through Vinnie's chair one more time for touch-ups.

Taping commenced promptly at 3:15 and finished at 3:45 for a standard program. The scenes were taped in sequence from start to finish, allowing for commercial breaks and credit rolls. On rare occasions, the cameras had to be stopped for special effects.

When taping finished, there was always an immediate sense of relief that another episode had been taped all the way through. On good days, this meant no fluffs or falling scenery. On bad days the cast would ask each other nervously if their own goofs had been noticeable. In television production today, mistakes that can't be mended by another take are hidden on the cutting room floor. Each episode of *Dark Shadows* had the same risks involved in any live stage performance — except that *Dark Shadows*' mistakes were broadcast across the country. As Lela Swift put it, for *Dark Shadows*, "every day was opening night."

Over the years, bloopers have become a favorite indoor sport for fans of *Dark Shadows*: finding the wonderful flubs that ran the gamut from the barely noticeable to the huge and humiliating. It might be a technical matter, such as the camera lens swinging into view or the boom microphones dropping into the shot. Or the wobbling trees and candles that refused to blow out on cue. As talented and careful as the production staff was, just as actors go up on lines, the crew occasionally missed the mark.

One day Louis Edmonds forgot he still had one more scene to shoot. The actor had left the set for his dressing room to remove his costume.

"I'd pulled down my britches," Louis recalls, "and I was loosening my tie when Bob Costello flew up the stairs in a rage and said, 'You're not through yet!' and I said, 'Hold the tape!' I said that all the way down the stairs, 'Hold the tape! Hold the tape! Hold the tape!'"

And so the scene was taped with Roger standing at the mantel, a characteristic sherry glass held suavely in his hand. The camera framed him from the waist up, never disclosing that the only clothing Edmonds was wearing below his carefully-buttoned dress shirt was his underwear.

There were collapsing sets, sinking gravestones—Roger Davis nearly kicked one over—and a stagehand trying to close a door while the audience watched Barnabas quarreling with Angelique.

Often the final credits were taped using the Collinwood foyer as a backdrop. "The foyer set had a door that supposedly led to Mrs Johnson's quarters," Jonathan Frid recalls. "We used to have a little dressing room there if we had changes from one set to another and I used to use that room occasionally. Usually the crew had this area roped off when they were using the set as the background for the credits. But they didn't think to rope off the little dressing room back there. I didn't know, and as soon as I came through I heard them say 'Get back!'." But by then, it was too late. "The audience watches the credits pass by, and I'm seen walking out in street clothes, Barnabas' suit in hand."

Video engineer Nick Besink recalls an episode when the chain on the lid of Barnabas' coffin broke, nearly causing the casket—with Jonathan in it—to crash from its pedastal to the floor.

"On television, you have to be dead on cue," Frid says. "You can't just fool around with lines. We often did, but it makes it hell for the musical cues and — the camera operators rely on word cues. One day I had to say to Grayson, 'I'm going to kill you, Julia.' 'Julia', was the word cue for the 'B-O-N-G'. I reversed it and said, 'Julia – ' and then there was the 'B-O-N-G!', which covered up the rest of the sentence."

"It's not telling tales out of school to say that Jonathan used to read the Teleprompter all the time," Grayson remembered. "Jonathan always had a problem about learning lines. Some people do it easily and some don't. I guess it's really nothing that can be learned. It's very upsetting, very tension-making. Jonathan used to read, and our theory was that everybody in America thought they were looking at him. He was really looking at the Teleprompter. Dear Jonathan used to read my lines off the Teleprompter. Then I would go, 'Oh, Jesus, what do I do now? I've got to cross over there and say that and then he's going to come in and I've got to be over there...'—And your mind's racing at moments like that. And I would say, 'Well, as you were saying, Barnabas...' And Jonathan would stop, knowing he'd done something wrong."

But no matter how extreme the blooper incident, the *Dark Shadows* cameras kept rolling. Actors got the giggles, stagehands were seen in the background of a scene and once the studio caught fire. But the show went on because stopping tape was expensive. On one occasion, the incidental noise in the studio had gotten out

of hand and Jonathan Frid asked to "stop tape." His polite request was just as politely ignored.

In the words of Robert Rodan (Adam), "The criteria used to determine whether or not to stop the tape was simple. If the stagehand stumbling behind the set still has his pants up, they kept the camera going."

Terry Crawford (Beth Chavez) remembers her demise as Beth. "I was running away from Quentin — because I thought wrongly that he was possessed by Petofi — and he was running after me. I'm out in the woods and the stage direction said that I was to turn my back away from Quentin at the edge of the cliff on Widows' Hill. I'm supposed to teeter – almost fall – but not fall before the commericial break. During the break, the tension mounts and I was to fall off the cliff, screaming, onto the mattresses below. Well, during taping I ran to the edge and I was very excited and I fell before the commercial break – and if that wasn't bad enough, when I fell down on the mattresses, I bounced back up."

Mistakes happened, but they only served to endear the program to the viewers. The most threatening situation never actually occurred, though it was often imminent. Frid remembers, "I know we got very close to having to do the program live—not live-on-tape—but live, period, one time. It was during a labor strike; all the crew had walked, and I think we were right down to a day's cushion between us and the broadcast day. We were filming one day ahead of telecast. When I first went on the show, it was like two weeks ahead. Then it got closer and closer, and I think we were even going in and taping on Saturdays and Sundays for a couple of weeks to get ahead again. That was the really frightening experience."

Jonathan Frid didn't want to be seen getting into his casket due to the fact it was a few inches too short for him. Once curled up in the casket, Jonathan (at that time a smoker) liked to sneak a cigarette between scenes. Every once in a while, puffs of smoke would be seen coming out of the casket.

"That casket was unbearable," Jonathan recalls. "Just awful. I'd have to climb in kind of sideways and bend my knees and turn my head and then they could close it. You will notice that in the scenes where they have me climbing from my casket, they either had me just standing up or they would pause a moment before they gave me a close-up, because they had to wait for me to straighten myself out."

According to Grayson Hall, "We were getting ready to do the show. And the stage manager said 6, 5, 4, 3, 2 – and when he got to about the 2 count, Jonathan lifted the lid of the coffin, sat up and said, 'Now wait a minute – before we start I just wanted to say this coffin has always been too short for me! I am sick of lying here with my knees on the side! When am I going to get a coffin I can fit into!' Well, I died laughing. We just collapsed. We almost couldn't shoot the scene because I couldn't stop chuckling. When I think of *Dark Shadows*, I picture that moment – Jonathan complaining because his casket was too small. I mean, where else?"

After taping there would be a read-through of the next day's script for those performers in the episode. Scripts for the following day had already been distributed, with the producer's changes attached. Scripts were given to the performers as far in advance as two weeks or as close to the wire as the day before. Usually, the

script was presented to them three or four days ahead of the tape date.

By 6:30 PM, the cast left the studio, pausing to speak with fans and sign autographs. Some of the actors would head up the street en masse to the Brittany du Soir for an after-show drink and get-together.

"I would watch John Karlen drive off and realize I really should be an actor," said George DiCenzo, assistant to the producer (who would, indeed, change his profession and become an actor.) "I mean, he was on his way home and I was still working."

Of course, the last technical step was editing. Although electronic editing was available later on, in the early days of *Dark Shadows*, the two-inch wide tape was viewed through a microscope to determine the edits and then the tape was cut, spliced and reassembled. A final step was to run it through the machine and view it on the monitor.

Occasionally, more would have to be edited out. "For instance, say we had the two reels—a take-up and a playback, 17-inches between the two, which represents one second of time," recalls Ken McEwen. "So someone said to us that we needed to take out eight seconds. You'd quickly go between the reels—you wouldn't even measure it—you'd just make a guess about how much to trim. There was so little time available to do all the editing and sometimes they ran out of tables. They needed seven or eight—they only had two.

"So the engineers would place the machines with the microscope device on chairs, and then edit this tremendous amount of tape with razors and glue. And many times, an engineer would glue the tape together and wind up trying to play it back only to discover that he'd glued it to the chair."

"The editing machine," assistant director/director Jack Sullivan adds, "cost the network $200,000. There was the editing device with the microscope in it, which cost around $1200 at the time, and then the wooden table on which you would rest it. Without this wooden table, which cost about $40, you couldn't use the $1200 editing device, which was necessary to work with the $200,000 machine. At the time, we had about twenty or thirty of the $200,000 machines, and six or seven of the $1200 machines, and two or three of the $40 tables. To me it seems a remarkable example of mismanagement at its worst."

Ramse Mostoller, wardrobe designer, remembers another reason why *Dark Shadows* was such a unique experience for so many of the technical crew. "All of us played a little game. We would try to compose pictures in the style of Degas or perhaps in imitation of a Rembrandt. When we had several characters in a scene, one would be in red, one would be in pink—the colors would accommodate each other to create a particular effect. It rarely happened, but at the close of the scene, before the camera went to black, we would have composed a color picture—an impressionist, a modernist, whatever. That was just one of the little touches we used to contribute to *Dark Shadows* in our own way."

Because of these touches, *Dark Shadows* would set a unique visual style for daytime television.

That Year of Insanity: 1968

By early 1968, *Dark Shadows* had become one of the most talked–about series on TV. For one reason, the parade of occult characters was steadily increasing—among them the Jennings twins, two young men apparently born under a very dark star. Tom Jennings (Don Briscoe) was the evil twin, cursed with vampirism. Even Julia would nearly become a vampire, when Vampire Tom took a liking to her.

After Tom is staked through the heart, his twin brother Chris Jennings (also played by Don Briscoe) appears in town searching for his brother. Eventually, the audience will discover that Chris and Tom are the great-great-grandsons of Quentin Collins, who had been cursed with the mark of the werewolf in the year 1897. That imprecation not only damned poor Quentin but all of his male heirs as well. Consequently, not only did Chris Jennings have a vampire for a brother, but Chris himself was a werewolf. This would surely have to qualify as television's most dysfunctional family, although why Chris was a werewolf when Tom wasn't is a question that was never explored. But though Collinwood seemed literally crawling with all manner of contemporary beasts in 1968, it was a phantom from the past who would stir up the greatest furor.

When the audience last saw Angélique, she was the remorseful widow of Barnabas Collins in the year 1795. Still it was difficult to pity her, given the fact she had murdered her husband—killed him and then resurrected him as, in the words of Professor Stokes, "one of the walking dead."

Because she was a witch, the audience might have suspected it hadn't seen the last of her. But Barnabas Collins himself was more surprised than anyone to see the woman who had cursed him, killed his sister and summarily afflicted his family in 1795, show up at Collinwood in 1968. Angélique was just as jealous and suspicious as ever—of her "husband" Barnabas' affiliation with Dr Hoffman, of Barnabas'

relationship with Maggie and virtually every other woman in Collinwood.

While Angélique was making herself at home, the audience was introduced to Adam (Robert Rodan), who would inaugurate a tradition of literary homage on *Dark Shadows* . Having run through a vampire, a phoenix, a witch and numerous ghosts, Curtis decided the series was in need of new monster blood.

Adam was created by Dr Eric Lang (Addison Powell), from patched–together bits of cadavers, the end result closely resembling Mary Shelley's prototype. In her novel, *Frankenstein* or the *Tale of a Modern Prometheus*, Frankenstein's monster had been a befuddled and guileless creature. Universal's film metamorphosed him into one not only threatening but bloodthirsty. If a gentler subtext was suggested in any of the film versions, it was in the first version. After the monster had unwittingly killed a child, his remorse was a touching but brief moment. Then the audience was invited to identify with the vengeful villagers in hunting him down.

Just as they had humanized Bram Stoker's archetypical vampire into the vulnerable Byronic hero Barnabas, the *Dark Shadows* writers portrayed a Monster more in keeping with Shelley's original vision.

Through complicated plot permutations, a psychic bond between Adam and Barnabas resulted in the latter being freed again from his curse (He would "revert" less than a year later, when the writers had run out of plots for Barnabas as a human being). Later in the storyline, a female was built for Adam, a Junoesque six–footer appropriately named Eve (Marie Wallace). However, they shared about as much chemistry as the original Monster and his Bride.

Rodan's characterization was influenced by "my memory of that first movie. That was the direction I wanted to take but without repeating any of the Karloff mannerisms. This wasn't the conventional, terrorizing monster. I was more interested in the subtleties of developing a person who had just been born."

Rodan was successful, as his fan mail testified. "A considerable number of letters were from children who identified with my character's dilemma. Adam was growing up, just like they were."

In 1968 *Dark Shadows* produced its most controversial storyline. It dealt with the witch Angélique, her fellow black magic practitioner, Nicholas Blair (Humbert Allen Astredo), and a certain other "superior" to whom they both had to report. It also provided a unique design problem for Sy Tomashoff, who was asked to "raise Hell"–complete with gas jets to simulate fire exploding from the bowels of deepest earth–and squeeze it into the narrow sound stage where *Dark Shadows* was taped.

And into Hell both Nicholas and Angélique went, to confer with the Big Man in Hades – the Prince of Darkness himself. For Angélique was about to make a pact with the devil.

There had been controversy before about Angélique's rituals for the Big Boss. A cameo appearance by the Old Fellow provoked a firestorm of correspondence from the show's diverse audience. *Dark Shadows* had always had an odd amalgam of viewers, from housewives in Sacred Rock, Maine, to the apologia crowd at universities.

That same diversity is reflected in the range of groups and individuals con-

vinced that *Dark Shadows* was a clear and present danger to children's minds. The anti–*Dark Shadows* religious tracts were followed by letter–writing campaigns, complaints by fundamentalist ministers that *Dark Shadows* was "leading innocent children down the rosy road to Hell." Even noted psychologist Dr Joyce Brothers stated that *Dark Shadows* was "indoctrinating our young people into dissociation."

Some parents were apprehensive when their children identified with Barnabas, a character who "bricked-up people" in alcoves. Some church groups were particularly offended when the person bricked–up was none other than the evil Reverend Trask of witch–hunting fame.

The *Dark Shadows* writers decided to back off, calling the Devil—clad in his Apex Costume monk's robe and hood— "Diabolos." As Sam Hall put it, "We demoted him from the Devil to a devil, just one of Hell's Associate Vice Presidents in Charge of Witchcraft."

A mild ratings sag was effectively reversed by a clever strategy targeted at the essential teenage audience. When ABC moved *Dark Shadows* from its 3:30 PM slot to 4 PM—the hour ABC usually allocated to local station—the ratings climbed by 2,000,000 households during the following year.

Even though the official reason for the move was to benefit the audience, the hidden agenda was to lure more local ABC affiliates to the show, to enlarge the market. As the usually conservative *New York Times* put it, the time change served to "to close the generation gap and allow students to watch the groovy new culture hero do his kinky thing."

Dark Shadows was getting as much press coverage as ratings that year, and the ratings were wonderful. Teen–rags like *Flip* magazine told such immortal tales as how "Frid Flips Out or How Barnabas Became Flip's Groovy Ghoul." *16* magazine was exploring such timeless topics as "DS'ers: Our Greatest Fears!" and "Jonathan Frid: Be My Secret Summer Love." Even that old respectable bastion of main street values and mainstream journalism, The *Saturday Evening Post* was asking "Can A 172–Year–Old Vampire Find Love and Happiness in a Typical New England Town?"

Jonathan Frid, a classically trained actor in his mid–40s and a gentleman of great erudition, was astounded to discover he had become a sex symbol! By mid–1968, fan mail was being trucked into a warehouse at the rate of several thousand letters a week. Personal responses were impossible. Instead, lists were made, and lucky individuals were sent a reply card with a picture of the cast.

Letter writers ranged from kids to teenagers to senior citizens. Everyone on the staff—including makeup man Vincent Loscalzo— received fan mail. Some writers offered advice, recommending how the various characters might get out of scrapes, or warning Grayson Hall not to let anyone touch her tarot cards lest alien energy rub off on them.

The show's male leads, especially Jonathan Frid and David Henesy, heard from more ardent fans, usually starry-eyed 14-year–old girls. However, there was the occasional "unsettlingly passionate cry from an outwardly normal housewife in her 20s," Jonathan recalls. Some of these more "outwardly normal" women enclosed

nude photos. One woman wrote to remind Frid that they had met before—in the year 1233.

"I suppose women see Barnabas as a romantic figure," Frid reflected years later, "because I played him as a lonely, tormented man rather than a Bela Lugosi villain. I bit girls in the neck, but only when my uncontrollable need for blood drove me to it. And I always felt remorseful later."

What about his popularity with the younger crowd? "Youngsters today are looking for a new morality. And so is Barnabas. He goes around telling people to be good, then suddenly sets out and bites somebody's neck. He hates what he is and he's in terrible agony. Just like the kids today, he's confused – lost and screwed up and searching for something. I'm a lovable and pitiable vampire. All the girls want to mother me.

One publication pandered to its readership by releasing the arcane and dangerous information that Jonathan Frid's telephone number was listed. He was inundated with phone calls and the number was quickly changed—and un–listed. A determined fan called Frid's elderly mother in Canada, pretending to be "an old friend of Jon's from England" and got his new telephone number in New York.

Then there were the gifts that arrived for birthdays, Christmas, or no reason in particular. Some suggested genuine affection and thoughtfulness, such as the afghan that the gift–giver spent an entire year knitting. Others evinced a lack of taste, such as a gift–wrapped box of live ants labeled "Appetizer." Another fan sent a box of cookies to actress Donna Wandrey (Roxanne Drew) carefully cut out in the shape of tombstones and painstakingly iced with all the actors' names. No one was quite certain of—or comfortable with—what the fan was trying to say.

The promotion of *Dark Shadows* expanded in 1968 to include merchandising. There had been trickles of this as early as 1966 when Dan Ross, known as a "one–man Gothic romance industry," began to write a series of *Dark Shadows* novels for Paperback Library. Ross, the "most prolific author of all time," had written under a dozen names, including Marilyn Ross, the name used for the *Dark Shadows* books. Everyone who grew up waiting breathlessly for the latest to arrive at the bookstore (and they did arrive with gratifying regularity), had no idea that Marilyn Ross was actually a Canadian gentleman who had written everything from westerns to volumes on agnosticism and religion.

There were 32 *Dark Shadows* novels in all. The first four covers released had illustrations rather than photographs. These early books are especially valuable today as scarce memorabilia because they were replaced with editions of the same books featuring photographs of Jonathan Frid and Alexandra Moltke. The early books concentrated on Victoria and Barnabas; the later ones focused on Barnabas and Quentin Collins. The last several books in the series are among the hardest to find and bring even higher prices than the earlier ones at collector's auctions because the print runs were reduced.

While the paperbacks were going strong with teenage and older *Dark Shadows*

fans, Western Publishing Company (Gold Key/Whitman Comics) marketed a series of *Dark Shadows* comic books for the younger aficionados. There were 35 comic books in the series, featuring fair–to–good storylines and poor–to–mediocre artwork. Oddly enough, 26 of these were issued after the show's cancellation. In addition to the comic books, there was a regular *Dark Shadows* comic strip syndicated to major dailies all over the U.S. This began, surprisingly, as the show was nearing cancellation and would run several months after the series had left the airwaves.

Dark Shadows is often credited with starting the still popular trend of magazines focused entirely on daytime fare. There are several such magazines on the newsstands today. Their precursor was *Afternoon TV*, which debuted with a color portrait of Barnabas and Vicki on its cover. While the show ran, the magazine faithfully carried biographies of almost every major actor to appear on *Dark Shadows*.

Merchandising was not limited to the print medium. There were Viewmaster reels, gum cards (the famed green and red sets), Quentin postcards, the Barnabas wrist watch, the Barnabas ring, the glow–in–the–dark Barnabas poster, magic slates, the Barnabas mask, plastic werewolf and Barnabas Collins models, jigsaw puzzles, and the more–than–simply–ugly Barnabas pillow (which thankfully didn't glow–in–the–dark). There were two board games: "*Dark Shadows*" and "The Barnabas Collins Game."

Probably the most sought–after *Dark Shadows* collectable is a four-inch plastic music box, a replica of the one Barnabas gave to Josette. When the "gold" lid is lifted, it plays *Josette's Theme*. In 1970, the gadget was available by mail order from Paul Randolph Associates and was priced at a then–steep $3.95 (plus 25-cents postage and handling). As a collectible, it is now often sold for several hundred dollars at auctions.

Dark Shadows was also immortalized in wax. The Musée Conti, in New Orleans' famed French Quarter, included an exhibit of Angélique about to stake Barnabas in his coffin as part of its horror waxworks show.

1968 was a year of growth and a time of profound change for *Dark Shadows*. As Dan Curtis began to have secret negotiations with bigwigs at MGM, his staff was also looking for a new monster, one with the drawing power of Barnabas Collins. The werewolf Chris Jennings had been popular—the werewolf special effects had been some of the best. Another werewolf, they decided, or maybe a ghost. Sam Hall and Gordon Russell began to flip leisurely through their Rolodex listing classic horror themes instead of addresses.

At the same time, Alexandra Moltke—three years into her five-year contract—was beginning to complain about her diminished role in the series. "Victoria is so dumb," she protested. "All I do is stand around saying 'I don't understand what's happening.' Jonathan has hypnotized me into eloping with him, tried to cut off my boyfriend's head to stick on that goofy monster they made, even sent me hundreds of years into the past during a seance. And I still haven't figured out that he may not be quite normal."

Always unhappy with the limitations of her role, Alexandra had requested

many times to be given another character to play, a villainess, or at least someone with a dark side. That opportunity was never to arrive. Moltke, Curtis' shy ingenue, had quietly married a young lawyer named Philip Isles, who was affiliated with his late grandfather's company Lehman Brothers, and revealed that she was expecting.

Virginal heroine Victoria Winters is pregnant? That would never do!

She was released from her contract. And so the young lady whose soft voice had first entreated us to follow her on her journey left Collinwood for good. Even though Ron Sproat had slanted the plot to reveal Victoria as Elizabeth's illegitimate daughter, this storyline was never used. Alexandra left Victoria as much a mystery as ever. There were two attempts to replace Moltke. Betsy Durkin filled the role for a few weeks, Carolyn Groves for a few days. They were never really accepted by the audience.

More than ever *Dark Shadows* needed new monster blood .

❦

David Selby had just quit Southern Illinois University, barely shy of a PhD in Theatre. Having lost interest before in business college, he was about to abandon his second career goal—acting—to accept a secure teaching position at Brooklyn College. For seven years his wife "Chip," an English teacher, had supported their lean times, allowing her husband to pursue his dream of being an actor. By 1968, the Selbys were about to start a family and needed a sane world with regular income. David had been raised in Morgantown, West Virginia, where every generation of his family had worked the in mines. He had learned what it took to survive from his grandfather: "You have to go where the coal is." In 1968 the coal for the young Selby family seemed to be at Brooklyn College.

Jonathan Frid's academic career had been interrupted by fate—in the form of *Dark Shadows*. Now it was Selby's turn. When he heard about the cattle call for a new *Dark Shadows* character, he doubted that, with his soft West Virginia accent, there would be any place for him among the creatures inhabiting Collinwood.

"But I just naturally wandered over to the studio and met the casting director," Selby reflects. "He immediately spotted me for a ghost type. I was tested right then and there and got the part. You read about those things happening to someone else, but somehow you never really believe them."

On December 9, 1968, the handsome ghost was introduced to *Dark Shadows*. Though he was made up more menacing than sensual, it was the sensuality which would draw the most notice from the audience.

Dark Shadows had introduced the character whose immense appeal would come close to eclipsing that of Barnabas Collins – *Dark Shadows* had just introduced the ghost of Quentin Collins.

A Werewolf with a PhD, A Vampire in the White House & A Count Without His Unicorn: 1969

The Turn of the Screw is a classic Victorian ghost story, a subtle psychological study of the mind of a repressed governess. Her charges are two dreadful children – a brother and sister who have extrasensory abilities and may or may not be under the influence of ghosts. The governess is caught up in the children's demi-world. Are the ghosts real or a product of their imagination?

Henry James never answers that question.

However, *Dark Shadows* did – in favor, naturally, of the supernatural.

Elizabeth Stoddard needs a new governess for David, after Victoria Winters disappears." Maggie Evans, despite her background as waitress at the local diner, is chosen. Maggie is transformed from her original, more hard–bitten persona, to that of ingenue–in–residence. Whenever a helpless victim is called for, Maggie Evans will now be front and center.

Two children were needed to fall under the malevolent spell of the ghosts. David Collins (David Henesy) fulfilled the role of the spoiled little boy. For the girl, the writers decided that Tom and Chris' little sister Amy Jennings (Denise Nickerson) would be a house guest at Collinwood. Mrs Johnson's character echoed the housekeeper in the James novel. And the ghosts?

The menacing male figure in that novel is named Quint, now modified to Quentin Collins. The female ghost, in a departure from the novel, is more sympathetic; the ghost of Beth Chavez tries to protect the children but is helpless against Quentin's evil. Terry Crawford was cast as blonde, fair–skinned Beth Chavez.

"It's either feast or famine," Crawford recalls of her acting career. "You wait and wait and wait and audition and wait..." She was offered *Dark Shadows*, a commercial, and a movie (*Sam's Song* with Robert DeNiro) at the same time. She took the movie. A few months later, the *Dark Shadows* casting office called again, with a different role, and she was cast as Beth. "Being a part of *Dark Shadows* has been a special part of my life. It has helped to shape my life, to lead me to places I never would have gone. It was a magical show in a magical time. Our particular story — David's and mine and the children — was very complex but very powerful."

The storyline was indeed powerful. While exploring the locked–off West Wing of Collinwood, David and Amy discover a disconnected, old–fashioned telephone, with which they start playing a deadly game – telephoning imaginary people. But one of those people turns out to be not so imaginary when a voice answers back. And their possession by the spirit of Quentin Collins begins.

Quentin's spirit leads them to a blocked-off room. Inside, the cobweb–filled space is a slice of frozen Victoriana. Dominating the room is an ancient gramophone, which would play a ghostly Victorian waltz. This waltz became *Quentin's Theme (Shadows of the Night)* and would be Number 13 on *Billboard's* Hot 100 by August 1969.

The appearance of Quentin's ghost was a much–anticipated event. Quentin, in his Edwardian frockcoat, mutton–chop sideburns and blue–eyed intensity, was an immediate success, despite the fact that neither David Selby nor Terry Crawford would speak a word for their first four months on the show.

When the time came for their silence to end, the prospect of dialogue caused David Selby concern over the remnants of his southern accent. "It was months before this guy ever said anything, and then I got so paranoid I thought, well once I finally speak, it'll be like the silent film days; they'll fire me." But David Selby's truckloads of fan mail would soon rival Jonathan Frid's for space in the warehouse. And the fan magazines were quick to profit from Selby's popularity by inventing and promoting a feud between Frid and Selby.In fact, for more than a year Frid had been appealing for a second male lead, to take some of the pressure off his workload. The strain of five ten–hour workdays, with weekends allocated to publicity appearances, was beginning to wear him down. To make matters worse, Dan Curtis was implementing another of his wild schemes – a major movie version of *Dark Shadows*.

"I said to Dan, you've got to get someone else on the show!" Frid recalls. "Another monster to help take some of the weight off me. Far from thoughts of competition, I was delighted when David was hired so I could have a personal life again."

Selby took well to the production pace of the series, enjoying the peculiar security this particular soap opera gave to its actors. "Sometimes," Selby said, "we'd kill off characters. But the actors who portrayed them kept right on working – playing other characters. And of course in a show like this nobody really has to stay dead. We can come back as an ancestor or a descendent or a ghost."

Unaware of the danger in their midst, the people at Collinwood carryon with their own concerns. Chris Jennings continues to battle his werewolf curse, but with new allies—Barnabas and Julia. Barnabas, sympathetic to the similarity of Chris' plight to his own, enlists Dr Hoffman in an attempted cure. And Elizabeth, under a curse, is believed to have died and is buried alive.

"Sometimes other commitments of the actors would change the story," remembers writer Ron Sproat. "Once, when Joan Bennett was in the thick of the storyline, she was offered a play in Chicago that she really wanted to do. We had to find way to get rid of Liz for a while, but keep her alive and have people talk about her while she was gone. So Dan Curtis came up with the curse storyline for her, in which she seems to have died. Liz is buried alive in a coffin in a bell tower, and if the bell in the tower rings, she wants to get out. Naturally, it didn't ring. Another time Louis Edmonds left to play Cyrano, so we wrote in some disaster that kept him out of several episodes. If all else failed, we sent characters to Portland, Maine, on business."

Joel Crothers, another original cast member, decided to join the cast of *Secret Storm*. Crothers recalled, "Joe Haskell had been made into too colorless a character, so the writers created a more interesting character named Quentin." Joel found the role of Quentin intriguing and would have preferred a similar role. "But I had such an honest face..."

The loss of two of *Dark Shadows*' more popular performers—Alexandra Moltke and Joel Crothers—in such a short period of time called for a revision in the storyline. "Thank heavens we had Selby to take up the slack," one of the directors commented years later. Curtis, Hall, Russell and the rest of the staff decided that—with Selby's mail having reached 5,000 letters a week—it would be a good time to "try the time travel schtick again." It was decided that, just as Victoria Winters traveled back into Barnabas' past, Barnabas would be thrown into Quentin's past.

But before the time travel sequence can begin, the 1969 mystery deepens. The children are completely enthralled by Quentin's ghost. Quentin recognizes the werewolf Chris Jennings as his own great–great–grandson and attempts to kill him by poisoning his wine. Beth comes to Chris' rescue and discloses a hidden burial site, complete with the coffin of a baby. Meanwhile, young David—under Quentin's influence—tries to murder his father by stringing a wire across the staircase.

Barnabas, as always, suspects supernatural influences; and at his request Professor Stokes attempts the exorcism of Quentin. The ghost proves stronger, and instead drives the entire family from Collinwood. They seek refuge at the Old House. Fortunately Barnabas is free of the vampire curse at this time and won't have to answer embarrassing questions about what occupies his days or why he keeps a coffin in the basement!

The storyline climaxes with a replica of the final moments of *The Turn of the Screw*. Maggie Evans confronts Quentin and begs David to resist the ghost and return with her to reality. The child drops dead at her feet. Killing a child, even for *Dark Shadows*, was a soap opera no–no. There was only one solution. Barnabas

Collins would have to go into the past to change history and bring David back to life.

With Julia and Stokes watching, Barnabas decides to confront Quentin's ghost via an I Ching trance. Instead of the hoped-for confrontation in 1969, Barnabas finds himself a vampire again, locked in a chained coffin – in the year 1897.

The 1795 sojourn had firmly entrenched Barnabas in the audience's affections. The year 1897 would advance the plot by explaining the tragic past of Quentin Collins and by fleshing him out from a handsome sinister ghost to a three–dimensional character.

The 1897 sequence is one long, sustained, incredibly complex or thestoryline. A horde of richly conceived and excellently portrayed characters would populate the small screen. For the most part, the story line was free of later inconsistencies. It was during this time that *Dark Shadows* reached the height of its popularity.

The 1897 sequence began in March, 1969. By the end of May, *Dark Shadows* was ABC's most popular soap, and by late 1969 it was reaching nearly 20,000,000 viewers. Jonathan Frid was still receiving thousands of letters weekly; David Selby got almost as many, and the mail poured in for the rest of the cast as well.

Most of the actors played several different roles, usually including their own ancestors. Jonathan was Barnabas, as always, his 1969 spirit possessing his own 1897 body (which, in the unchanged history of Collinwood, was still firmly locked up in the casket in the mausoleum in Eagle Hill Cemetery).

In 1897, Joan Bennett played Judith Collins, stern spinster and mistress of the house. Louis Edmonds was cast as her younger brother, Edward Collins, upright pillar of society and guardian of the family virtues. The role of Carl Collins, aficionado of practical jokes, was a tour de force for John Karlen. Grayson Hall and Thayer David had a romp portraying Magda and Sandor, two gypsies in residence at the Old House. David Henesy and Denise Nickerson would be Jamison and Nora Collins, Edward's children.

"My favorite character was Magda," Grayson remembered. "She was loud, flamboyant and dramatic, with this long black wig and this impossibly brown makeup. You know they say we used more makeup on *Dark Shadows* than on any other serial. I would not be surprised if it was Magda who made the difference. But I loved it, you see. Thayer and I spent hours trying to get our accents to match.

Curtis & Co. brought back the phoenix Laura Collins (Diana Millay). In 1967 she was Roger Collins' wife and the mother of his son David. In 1897, she is married to Edward Collins. And just as she had come back for David, she returns for her children of this time, Jamison and Nora. It falls to Barnabas to rescue them.

The audience soon learns that death has done little to change Quentin Collins. The living Quentin is self-centered and hot-tempered, a hard drinker, a heart-breaker, and, occasionally, an out-and-out bastard. But the women and girls of America loved him, just as they had responded to Jonathan Frid.

Barnabas had become a vampire through nothing more than sheer bad luck. But when the curse of the werewolf descends upon Quentin, it is entirely his own fault.

Quentin had married Jenny (Marie Wallace), but his roving eye quickly discovered his brother's wife Laura, and they ran off to Egypt. Unknown to Quentin, Jenny was pregnant. Driven mad by her husband's philandering, she was declared an unfit mother for their twins – a son and daughter. Supposedly because of Jenny's insanity ,the babies were spirited away from Collinwood. And Jenny was confined to the infamous tower room.

When Quentin returns to Collinwood, he takes up where he left off with another of his amours, the Collins' maidservant Beth Chavez. Jenny eventually escapes her prison and witnesses her husband's play for his girlfriend. In a struggle, Quentin accidentally chokes Jenny to death.

It is revealed that Jenny was the sister of the Gypsy witch Magda, who not only mourns her younger sister's death but also is determined to avenge it. With the power of hundreds of years of Gypsy lore behind her, Magda levies a curse on Quentin and all his male descendents. Quentin begs Magda to tell his future and Magda assures him that "you have no future!"

However, Magda hadn't known about Jenny's children. And the daughter, Lenore (also Quentin's daughter), will be Chris Jennings' great-grandmother. So all-knowing Magda unknowingly curses her own descendants with the mark of the werewolf.

The 19th century plot allowed one storyline that never happened in the present: the vampire hunt. Barnabas' secret is exposed. Led by Edward, the family disowns Barnabas and determines to destroy him. Barnabas is equally determined to learn the secrets of the past to save the Collins family in the future.

This was the plot twist that finally gave Jonathan Frid a month's vacation. With Quentin's popularity in full bloom and Selby able to carry the show in Frid's absence, the producers granted Jonathan's request by creating a storyline that very nearly triggered a riot. If it taught them nothing else, it taught the production staff of *Dark Shadows* to take very seriously the devoted attention of their audience.

The vampire hunt included the unprecedented step of stakingBarnabas on camera, gore and all, and letting the viewers believe that their vampire hero was at last truly dead.

The telephone switchboards were inundated by outraged viewers, blocking other incoming calls all day long and well into the night.

Does Barnabas still exist in a parallel universe somewhere? Or is he still alive? For one month Barnabas becomes Schrodinger's Vampire, not officially dead yet not certifiably alive. During the following four weeks, the writers shamelessly tease the viewers: perhaps Barnabas isn't dead—or if he is, his ghost may return.

Of course he isn't really dead—it isn't really Barnabas who was staked but a doppelganger. Frid enjoyed a much needed vacation, and his terrified fans spent four weeks waiting. The suspense also gave *Dark Shadows* its highest ratings ever during the week Barnabas returned.

Frid found the "new" Barnabas more challenging. "Many people say that after you've been doing one character for more than three years, your approach to it is no longer fresh. Well, we don't have that problem on *Dark Shadows* because the

constant time changes give novelty to the roles. There are different sets, new costumes, the whole atmosphere always changes."

To keep the plot moving during Barnabas' brief absence, the writers dipped back into their "horror theme Rolodex." A recently introduced character, Count Andreas Petofi (Thayer David), is a powerful and highly eccentric sorcerer based on Count St. Germaine, a medieval alchemist who claimed to have attained the secret of immortality.

Count Petofi's power is centered in his hand, which had been severed from its wrist by gypsies a century ago as revenge against the count's murder of one of their own. The hand had been busily traveling the world in its own little casket, as a sort of Monkey's Paw device. People would occasionally have their dearest wishes granted through its power, but most often it caused trouble wherever it went.

To be fair, the count did have his reasons for being a bit grumpy. Long ago, while suffering the curse of the werewolf, he had killed the only thing he had ever really cared about—his pet unicorn, the last one alive, leaving him mourning permanently. To his credit Andreas owed no allegiance to the devil. He puts it succinctly: "I have but one god, and his name is Petofi."

The count is eventually reunited with his hand. At about the same time, for his own nefarious reasons, he devises a cure for Quentin's lycanthropy.

This "cure" plot cribbed Oscar Wilde's classic, *The Picture of Dorian Gray*. The count arranges for Quentin's portrait to be painted. Therefore, it is the portrait that conveniently changes to a painting of a werewolf each full moon, leaving Quentin free to follow more worldly pursuits. The portrait also has one nice side benefit – immortality. As the years go by the portrait ages but Quentin remains eternally young.

Count Petofi, no altruist, intends to transfer his mind into Quentin's young, handsome body. He is foiled in this attempt and apparently destroyed. But the writers left the door open for his possible return.

During the lengthy 1897 sequence, many actors played more than one role. Thayer David was both Sandor the Gypsy and Count Petofi; Grayson Hall, Magda and Julia. Roger Davis would begin as Dirk Wilkins, Collinwood caretaker. Davis would return as Charles Delaware Tate, an artist whose portraits have the disturbing ability of coming to life. Amanda Harris (Donna McKechnie), Quentin's latest "true love," is created in this manner.

Kathryn Leigh Scott begins the 19th century storyline as governess Rachel Drummond. After that character was murdered, Scott took a two–month hiatus and returned as Kitty Soames, Lady Hampshire, an aristocratic fortune–hunting widow.

Kitty was a real departure for Kathryn. She describes her initial character, Maggie Evans, as "a wisecracking waitress, a young–Eve Arden type." Maggie gradually mellowed into the the all–purpose helpless victim, and Josette du Prés, strong–willed in her own way, nevertheless succumbed to Angélique's witchcraft.

Curtis & Co. saw Lady Kitty as a tool to resurrect the popular Barnabas/Josette romance. Barnabas had identified Maggie, Victoria and Rachel with his lost love Josette. Kitty Soames was actually the reincarnation of Josette. Karma and human

experience had made her a different person, but her latest incarnation also ends in tragedy.

In November 1969, after nine months of some of *Dark Shadows'* most intricate, intelligent storylines, an end came to the adventures in 1897. Now the writers were faced with a dilemma. Quentin Collins had left town, in search of his lost love, Amanda Harris. David Selby had clearly established himself as a draw equal to Jonathan Frid. The ratings were at an all–time high. What could they do next to hold the audience?

Their decision, unfortunately, signaled the beginning of the end of *Dark Shadows*.

In the 1920s, an obscure horror author, H. P. Lovecraft, had written a number of stories, collectively entitled *The Cthulhu Mythos*. These works, which enjoyed a surge of popularity in the early 1970s, were written in a wildly florid Victorian style and dealt with ancient, unnameable demonic beings who held sway over the earth in prehistoric times. They constantly attempt to return, and Lovecraft's stories deal with those individuals unlucky enough to encounter these beings, supposedly so horrible that no one could look upon them and survive with their sanity intact. To the *Dark Shadows* writers, this was a perfect storyline and they began a free adaptation.

Unlike Lovecraft's evil spawn, these creatures were nameable—they called themselves "the Leviathans." In the last episode of 1897, the Leviathans kidnap Barnabas, brainwash him and entrust to his care the "Naga box," a wooden reliquary carved with the symbol of a serpent, which contained the "life essence" of their leader.

Barnabas returns to 1969 ready to fulfill his new mission: to find a couple suitable for raising a baby Leviathan and assist the new kids on the block in regaining supremacy over the world. (An interesting sidelight is that this period included a one–day appearance by a then unknown young actress, Marsha Mason.)

When he was first introduced, Barnabas was rather more evil than good. But his underlying desperation and desire for humanity appealed to the viewers and won him immediate popularity.

Once again Frid took the chance to explore a different facet of his character. Barnabas, under the Leviathan influence, was coldly amoral, showing no hint that Barnabas' personality was struggling to re-emerge.

This unsympathetic portrayal was coupled with a storyline that, compared to the high-gear 1897 saga, quite simply dragged. An irate viewer, writing to one of the daytime soap magazines, complained that the actors seemed to have only half of a script and then improvised for the rest of the episode about "how weird the people are down at the antique shop."

The "people at the antique shop" were Megan and Philip Todd (Marie Wallace, in her third *Dark Shadows* role, and Christopher Bernau, a newcomer, who would later gain daytime fame as Alan Spaulding on *Guiding Light*). This "lucky couple" were entrusted with the Leviathan box.

This storyline almost parodies the so–called kid trick of other soaps, in which daytime's children age at an alarming rate. The Leviathan child developes from a baby named Jacob to a young boy named Alexander, to an older boy named Michael, to Carolyn's eventual husband, Jeb Hawkes, in a matter of weeks. The Todds are hard put to come up with cover names and stories for this succession of mysterious young boys staying in their house. Marie Wallace remembers, "We knew it wouldn't do to tell the neighbors that our little boy came out of a box."

Christopher Pennock, who played the role of Jeb Hawkes, recalls, "I auditioned for another part, the owner of the antique shop. When I auditioned, Dan Curtis just sat there looking at me saying "No... No... No, save him for the thing in the box."

Quentin's return from the dead — this time as a human, not a ghost — was eagerly anticipated by the audience. He had been an outstanding character in the 1897 saga, but there was little for him to do in the present. All too often he was reduced to the role of sympathetic bystander. An exception was when Quentin and Amanda Harris recreated another Greek myth, that of Eurydice and Orpheus in Hell.

The tried–and–true vampire plot was dusted off to spice things up. Barnabas had been awash in the land of the living too long. Freed from the influence of the Leviathans, Barnabas is punished by Jeb Hawkes for his betrayal of them and turned back into a vampire. The action picks up steadily, leaving a slew of bodies in the wake as the soap became more violent.

Megan Todd is also turned into a vampire, but it was her on-screen husband who coveted that distinction. Christopher Bernau had only one lament about his role,– "Unfortunately, it was a completely straight part. On that show, the fun was being cast as one of the assorted monsters or ghouls. So lots of things were done to me, rather my doing anything to anyone." Bernau had always been fascinated by the vampire legend and years later would jump at the chance to play Dracula in *The Passion of Dracula* Off–Broadway.

It was Marie Wallace, having been with the series since 1968, who decided it was time to be moving on. What was running through Wallace's head when Willie staked Megan? "I better get my agent to look for another job today." Her agent called that very day with the offer of an audition for *Somerset*. She replied, "I think I'd better because they're putting a stake through my heart today."

On October 31, 1969, Tricia Nixon had a party at the White House for 250 underpriveleged children. The festivities began at 1PM. At the north entrance a giant pumpkin replaced the usual door. Youngsters were given party favors and ponchos to wear and were directed to the famous East Wing. Entertainers included magicians, fortune tellers and the Smithsonian Puppeteers. But the favorite was a most special guest of honor: Barnabas Collins. What more thrilling Halloween for a child of 1969?

Or, for that matter, an adult. "I had a marvelous time signing autographs and talking to everyone," Frid remembers, "It was exciting and fun for me as well as the kids. I'd been a lot of places and met a lot of people, but this was a particular treat.

It isn't every day that a person is invited to the White House." And even less often for a vampire.

Jonathan also appeared on the Muscular Dystrophy telethon and, baring his fangs, raised $300,000 for research. The entire cast took turns appearing on virtually every variety or talk program imaginable from the *Dick Cavett Show* to *Bozo's Big Top,* where Frid in his Barnabas costume demonstrated a Hula-Hoop. Both Jonathan and Lara Parker appeared on Johnny Carson's *Tonight Show.*

Although some public appearances were worthwhile and rewarding, very often they were grueling affairs for Jonathan after a week of long, tiring days in the studio. His appearance at a Founder's Day parade attracted 680,000 screaming fans. Invariably a crush of several hundred people showed up at supermarket openings, and at state fairs he was expected to shake hands with long lines of admirers.

Occasionally these events got out of hand. Grayson Hall recalled one such incident: "It was a parade and Jonathan and I were riding in one of those big, convertible, boat-cars with the top down. It was in the Midwest somewhere—and hot! The crowds pushed past the yellow barricades, scaled them like huns over a wall. The kids were jumping up and down, trying to hop on the car, trying to reach us. Imagine three thousand people—all who could fit around the car as far as the eye could see—crushing in like that. It scared me, and I'm an old veteran, a war horse. Jonathan was a little pale, too. You don't stop to think 'It's okay, they just want to talk to you or touch you, not hurt you.' You think that later, but at the moment you're scared. The young supporting actress with us was terrified. Trembling and nauseated. Jon and I had to put on a brave front to calm her down."

"I once spent two awful days at an auto show," Donna Wandrey remembers, "sitting on a turntable attached to the hood of a green Cadillac, signing autographs alongside Tiny Tim and Miss Vicki and Arnold the Pig."

Jonathan did put his foot down on one proposed expedition: ABC wanted him to parade through Manhattan in a hearse. "You have to draw the line somewhere," he said.

The actors, as always, had to deal with recognition on the street. Marie Wallace recalls, "I thought my crazy Jenny characterization was so different than I am. I mean, I put little rollers in my hair, "teased it," wore false lashes on top and bottom, shadowed my face—I looked unbelievably weird. And one day I was walking on 42nd Street and someone said to me, "Hey! You're crazy Jenny!" And I said, "How did you know?" And she said, "You look just like you do on television!"

For Christmas of 1969, the popular gift to give all *Dark Shadows* fans was the *Dark Shadows* record album. It featured the original music, including *Josette's Theme,* and dramatic readings by Jonathan Frid and David Selby reciting *Shadows of the Night, (Quentin's Theme).*Folded up inside the jacket was a poster of both actors.

Boosted by a $100,000 promotional campaign by Philips Records, sales soon reached six-digits and the soundtrack reached #18 on *Billboard's* album chart.

As 1969 came to a close, the Beatles were disbanding, *Star Trek* had been canceled—in fact the entire decade was coming to an end.

But *Dark Shadows* endured.

Rain, Snow, and a Drafty, Old House: The Making of The Dark Shadows Movies

Dark Shadows' popularity as a series had transcended the traditional limits of soap opera popularity. It had reached beyond the predictable daytime world of the housewife and housebound.

By 1968, all of America seemed to have been bitten by a vampire and *Dark Shadows* daily viewers numbered almost 15,000,000. Curtis' vision expanded. With the youth cinema market burgeoning, Curtis contemplated a *Dark Shadows* major motion picture.

The first idea was to incorporate the already–existing television video material into a full–length feature, as had previously been done with *The Man From Uncle*, but the complexities of the *Dark Shadows* storyline would not permit an easy edit for the screen. The idea of combining original, filmed material with video tape from the television show was discarded because of the continuity and quality variations. An even more important problem was that ABC refused to back the proposed motion picture.

"The network's objections involved most of the major cliches," Dan Curtis said, "including scoffing at the idea of making a movie out of an afternoon soap. You know... Never been done before."

Dark Shadows' phenomenal success on daytime television didn't impress bottom–line oriented Hollywood producers. They did not share Curtis' faith in his vision and his penchant for the wildly incalculable risk. To these people, soap operas

were a marginal form of television entertainment, with no track record for selling anything but detergents to housewives.

"One well–known producer insisted on recasting *Dark Shadows* with stars," Curtis remembers with a smirk. "Stars? Selby draws half a million kids to shopping centers but, no, this guy wanted real stars."

It took two long, persistent years to find a backer—the newly–installed president of MGM James Aubrey, who took a look at the attractive, minimally projected costs and the strong identity from TV and said, "Let's go – what the devil are we waiting for?" Former head of CBS, Aubrey understood the power of the small screen and had no problem with translating that power to the big screen. Curtis promised, with his usual gift for understatement, "This will make Bela Lugosi and his pictures look like a bunch of high school kids."

It was decided that the *Dark Shadows* film would center on the Barnabas storyline that had marked the program's initial popularity. Curtis would return to his initial Barnabas character: the essence of all–evil. But that concept would be mitigated by Frid's personal portrayal of Barnabas as an angst– ridden anyman.

Curtis was given a motion picture–sized budget, albeit a relatively small one, and the project—now titled *House of Dark Shadows*—was on. Curtis not only agreed to the small budget, but promised to film it within five weeks. The average motion picture is filmed in eight to ten weeks and does not have the special effects or outsized cast of *House of Dark Shadows*. Once again, Curtis was working miracles on a shoestring.

Though the script was written by *Dark Shadows* writers, Sam Hall and Gordon Russell, what evolved was a very different vision than what the series presented. This was a darker, more-Hammeresque vampire Barnabas with no mitigating providence to steer him from his eventual end. The movie is entirely the child of its creator, Dan Curtis.

The TV Collinwood was Seaview Terrace in Newport, Rhode Island, an eerie house but one with a certain spectral warmth to it. It is at once haunting and romantic. Curtis wanted an entirely different kind of Collinwood for the cinematic *Dark Shadows*. Perhaps he hoped to underscore more dramatically that *House of Dark Shadows* was based in an alternate, parallel Collinwood.

He found his new Collinwood in Lyndhurst, once the home of robber baron Jay Gould, in Tarrytown, New York. The 1830–vintage Gothic revival architecture of Alexander Jackson Davis, with its crenelated walls and the brooding Hudson River in the background, provided an almost sinister effect. As Sam Hall put it, "It's a wild house. I'd hate like hell to live in it."

One of the factors in Lyndhurst's favor was that the house was filled with antiques that no set dresser could duplicate, let alone afford on Curtis' allowance. The house's decor and interior design would give the movie an aura of elegance that belied its relatively low budget.

"Millions wouldn't build the sets and locations we've got," remarked Roger Davis (Jeff Clark in both the series and film). "There's no back lot. No phony sets. We've got a 132– year–old great estate and it's loaded with atmosphere."

Jonathan Frid, Joan Bennett, Louis Edmonds, Grayson Hall, Kathryn Leigh Scott, John Karlen, Roger Davis, Nancy Barrett and Thayer David were cast in the roles that they originated in the series. Other actors from the series, whose characters could not be accommodated within the film's storyline, were given cameo roles. Part of the fun of the film, for many fans, is trying to pick out Jerry Lacy, (a minister), Michael Stroka (a pallbearer), Terry Crawford (a nurse), Humbert Allen Astredo (a doctor), and Lisa Richards (Elizabeth's secretary and the first vampire victim). Marie Wallace was to play Nancy Hodiak, scripted to be Barnabas' second victim. When Wallace left the series, her part was written out of the film.

The Hall/Russell script used the basic TV story of Barnabas Collins' arrival at Collinwood. Barnabas is set free once again by the simple–minded larceny of Willie Loomis—but the film Willie is a colder, more bitter, and arguably more a heroic figure. As in the series, Willie becomes Barnabas' blood slave and servant, regularly terrorized and (in a very graphic scene) severely beaten. In the series, Willie eventually becomes Barnabas' friend and equal. In *House of Dark Shadows*, Barnabas and Willie could never be friends.

In the movie, Barnabas again finds his beloved Josette reincarnated as governess Maggie Evans. He meets up with Dr Julia Hoffman (who also has a more remote relationship with Barnabas than in the series) who offers him a cure for his vampirism. Again she falls into unrequited love with Barnabas, while he falls into equally unrequited love with Maggie Evans. The consequences of their respective choices—departing sharply from the series' storyline—change the outcome of the film.

The dramatic aging of Barnabas from his normal appearance to that of a "175-year-old" man came about in the serial as the result of an accident. In the cinema version, Julia overinjects Barnabas in a jealous rage, knowing that he has fallen in love with Maggie Evans and that he plans on winning her away from Jeff Clark. Barnabas engages in dubious ethics as he manipulates Maggie. As a result of Julia's injection, Barnabas ages drastically into Old Barnabas, who attacks and kills Julia Hoffman. Barnabas is then doomed. There will be no blossoming of a human conscience as happened in the TV program. Barnabas remains essentially a monster, denied the bridge of his relationships with the other characters. Professor T. Eliot Stokes, on the series Barnabas' friend and ally, becomes the screen Barnabas' chief nemesis and Van Helsing.

Filming began on March 23, 1970. One week of exterior shots at Lyndhurst was followed by three weeks of interiors. Another week was spent filming in Norwalk, Connecticut.

The logistics of simultaneously shooting a TV series as well as filming a major motion picture in the span of five weeks seemed an almost impossible task. Tarrytown, New York, where Lyndhurst was located, was 25 miles north of Manhattan, where the series was taped. Several of the TV roles were scaled down, giving the actors time to work on *House of Dark Shadows*. Jonathan Frid recalls that the television storyline trapped Barnabas in a chained coffin for several weeks, enabling him to be on location for the movie. Actors were shuttled to and from the ABC

studio to Tarrytown. Scenes were shot in spare moments, on days off, whenever chance and careful calculation would make fortune smile. The only thing that kept them all from total exhaustion was an eight–day hiatus from the series, in which "all" they had to do was film the movie.

Joan Bennett, who has appeared in more than seventy motion pictures during her long and distinguished career, confessed, "I have never worked in a film as hectic as this!"

"The pressure was just incredible," Grayson Hall recalled several years later. "My dog barked when I walked in my house. My son Matt mused nostalgically on the times when he 'had a mother'. The whole fiasco was dumb. One night when we were standing around that immense, drafty mausoleum of a house—Lyndhurst—poor, dear Jonathan turned to me and said, 'Remember the good old days, Grayson, when we used to have a life?'"

Filming a major motion picture in a century–old house filled with priceless paintings, Tiffany glass, and objets d'art, among which yards of snarled cables had to be negotiated, gave the technical people as much grief as the capricious schedule, weather, and script changes gave the actors. The weather was a particular problem, even though it was early spring.

"That spring was freezing cold," recalls Kathryn Leigh Scott. "A horrible blizzard had kept us from filming for a few days. I'm running around in this thin little dress and we couldn't have puffs of steam coming out of our mouths, so Arthur [Ornitz, director of photography] taught Johnny Karlen and me a trick. Just before the camera started rolling, we stood there panting so that when they actually started the scene and we started talking, it didn't look like it was as cold as it was."

Tempers were flaring. Cast, crew, and production people were equally unhappy. Unseasonable rain pelted down on the huge, drafty, inadequately-heated mansion and there were promises of imminent snow. The days seemed endless.

"The weather is killing us," said Dan Curtis bleakly, a muscular presence in blue jeans and a black shirt, his black boots pacing the soggy ground of Sleepy Hollow Cemetery, final resting place of Washington Irving, Thoreau and Emerson, which was used for Carolyn's funeral. As if his words were prophetic, two days later the area was hit by the snowstorm that brought filming to a standstill.

"It's like we're haunted," Curtis said with a smile.

It was a good thing that the cast had worked together for four years, remarked one of the actors.

Despite all the difficulties, *House of Dark Shadows* was delivered on schedule and under-budget.

Curtis' *House of Dark Shadows*, with no restrictions on gore or violence, went much further in depicting scenes of graphic horror than the series had.

"Blood flows," observed Roger Davis. "It's not like the serial. You have a few dabs of blood and the network brass has apoplexy. TV does a mock–up on life. This is in living color. And the vampires really bite."

In *House of Dark Shadows*, the vampire bite is filmed close–up, in glorious technicolor; the sinking of fangs into white flesh and the eruption of very red blood is lovingly portrayed.

Now directing as well producing, Dan Curtis made splendid use of his cinematographer and set director in very convincing, remarkably well–structured fight scenes and stakings. A magnificently enacted scene, rich in visuals, shows Carolyn the vampire cornered in the barn and surrounded by a sea of silver crosses, then staked in full view of the audience by Professor Stokes. The effect in the words of one noted Science Fiction and horror critic, had "the kind of excellence not seen since the boom years over at Hammer."

The film was to have yet one more obstacle in its path. When *House of Dark Shadows* was shown to a preview audience of selected fans, the initial reaction was loud and enthusiastic; however, there was one scene that clearly was a problem: the now infamous "hanging David" scene.

The movie begins with governess Maggie Evans (Kathryn Leigh Scott), searching for her young charge, David Collins (David Henesy), who takes delight in escaping from supervision at any opportunity. In the version of the film released nationwide, Maggie eventually finds him back at Collinwood. But in the preview version she tracks him to the Old House. She opens a closet door and finds David dangling from a rope, having apparently hung himself. It was only a trick to scare his governess, of course, but the preview audience protested violently on the grounds that kids might try to copy David's little "gag". The scene was dropped.

Publicity releases had been sent all over North America, some referring to the "hanging David" sequence, but only the preview audience ever saw the actual scene.

The reaction to the "hanging David" scene caused concern over other scenes in the movie. Everyone knew *Dark Shadows* on television had little gore. Vampire bites were dabs of fake blood. Werewolf victims looked as if they'd tangled with a rosebush. Stakings were done off camera, with sometimes a glimpse of a trickle of blood from a dead vampire's mouth.

But *House of Dark Shadows* was for the big screen and could show graphic violence. When Daphne Budd crumples from her car seat after Barnabas' attack, her ravaged neck is clearly exposed. Carolyn staggers back to Collinwood after being munched on by Barnabas. Willie tries in vain to staunch the blood, but the woman's neck is beyond repair, in vivid color. Barnabas' ultimate staking is a dance of camera angles as the sharp spike rams into his back and bursts through his chest, with lots and lots of bright red blood.

The film opened to a producer's dream: enthusiastic praise from many reviewers and full houses in theaters all over the country. Curtis' gamble had paid off: his low–budget movie was raking it in. When *House of Dark Shadows* was made, MGM was in deep financial straits. The studios' precarious situation convinced them to back Curtis. Only a wild–card payoff could drag MGM out of the hole, both artistically and financially. *House of Dark Shadows*, some insiders insist, helped save Metro–Goldwyn–Mayer from bankruptcy.

To attract the horror buffs, MGM offered local theatre owners "Vampire Kits" with fangs, glow–in–the–dark stickers, pop art buttons and sidewalk stencils". Another suggested gimmick was an old wooden casket in the theater lobby filled with guest tickets to *House of Dark Shadows*. The one with the key that unlocked the casket won the tickets. The press packet also advised that some unknown delicacy called "vampire cocktails" could be served at the snack bar. And that "fainting pills" (in reality, "red hot" candies) might be handed out. The brochure recommended a "real vampire" to show up in the lobby and greet viewers (presumably only for evening showings). The hype included a "Miss American Vampire" beauty pageant held at a New Jersey amusement park.

"It was fun, for the first five minutes," recalls Nancy Barrett (Carolyn), who was one of the pageant judges. "After that, it got terribly depressing. Some of the girls came in bikinis. Some came dressed as witches or vampires or dead bodies. One girl stood in front of me and just stared at me. 'Am I supposed to smile at you?' she asked. I gave a nervous laugh and said, 'No, that's all right. You can go on to the next judge.' Another girl told us she was a witch. We all decided to make her a semi–finalist for fear she might 'get us' afterward."

Jonathan was on hand to crown the winner and to give *Dark Shadows* games to the losers. The young Filipino woman who won the title of "Miss American Vampire" would later become known as the Indian actress "Sacheen Littlefeather". She would act as Marlon Brando's spokeswoman when he refused the Oscar for *The Godfather*, in protest of Hollywood's "mistreatment of Native Americans".

Although remembered fondly by today's fans, and flocked–to by the *Dark Shadows* viewers of 1970, it has been suggested by some that *House of Dark Shadows* led to the series' eventual demise. The TV ratings fell after the movie. No one is quite sure why. Perhaps it was the audience's reaction to seeing their hero Barnabas in an evil light. Perhaps it was because parents attended *House of Dark Shadows* with their children and, seeing the amount of blood spilled across the screen, discouraged their children's choice of television viewing material.

Others think that part of the charm of *Dark Shadows* was its live–on–tape awkwardness and its predisposition to incredible storylines and wonderfully over-drawn characters. There were a few bloopers in "House" (such as the boom mike appearing overhead and the reflection of the camera in the occasional panel of glass, not to mention the listing of Don Briscoe's character as Todd Jennings in the credits while he was called Todd Blake throughout the film. But these were never of the endearing, theatrical, glued–together nature of the series' mistakes. Its blunders only endeared *Dark Shadows* fans all the more. They added a sincerity and reality to the series that the budget and gloss of MGM, and the remote, forbidding luxury of the robber baron's castle, could not duplicate in the film.

As Jonathan Frid put it, the film lacked the "charm and naiveté of the soap opera. Every once in a while, the show coalesced into a Brigadoonish never–never–land. It wasn't necessary to bring the rest of the world into *Dark Shadows*, which is what the film did."

And that factor may have caused the ratings slump and cancellation of the series which, even as the film played to huge audiences and wild praise all over America, was only months away.

❦

With the success of *House of Dark Shadows*, MGM was ready to support a second *Dark Shadows* movie. *Night of Dark Shadows*, released in 1971, faired less successfully despite its fine cast. Curtis once again cast the film with actors from the TV series: David Selby, Kate Jackson, Grayson Hall, Lara Parker, John Karlen, Nancy Barrett, James Storm, Christopher Pennock, Diana Millay and Thayer David. Also back was much of the *House of Dark Shadows*' production crew with Dan Curtis at the helm.

"Night" was conceived as Selby's turn at the big screen, just as *House of Dark Shadows* had been Frids'. The working title of the film had been *"The Curse of Dark Shadows"*, remaining long enough to have a few early publicity photographs released under the title.

The story concerns yet another Quentin Collins (David Selby), this time an artist, and his new wife Tracy (Kate Jackson). The movie opens with their return to Collinwood. They are welcomed by the housekeeper Mrs Carlotta Drake (Grayson Hall) who seems more accustomed to a role as mistress of the house than caretaker. She tells the newlyweds a brief history of the house, then informs them that the former lady of the manor, Elizabeth Collins Stoddard, has died, which places all of these events after both *House of Dark Shadows* and the series *Dark Shadows*.

It is soon revealed that this great house of Collinwood is haunted by the ghost of yet another Angélique (Lara Parker), hung for witchcraft and adultery almost two hundred years previously. This time, the charges of witchcraft are purportedly the false accusations of a scheming Reverend Strack (Thayer David). But the matter of adultery is well founded, as she has a lover named Charles Collins (David Selby, in flashback), much to her husband's...and Charles' wife's...dismay.

It is revealed that Carlotta Drake is the reincarnation of a child named Sarah Castle (Monica Rich). Angélique had been fond of the girl while alive. Only Sarah remained faithful to Angélique, so Angélique is supposed to have "rewarded" this loyalty by giving her the gift of remembering her previous incarnations (how Angélique could have done this and not have been a witch is uncertain). So Sarah has been reborn as Carlotta. The reincarnation of Sarah is there to welcome home Quentin, who happens to be the reincarnation of Charles Collins. Quentin looks exactly like Charles, except for an unsightly scar on Charles' cheek.

Other characters include Carlotta's sinister nephew, Gerard Stiles (James Storm), and Quentin and Tracy's writer friends, Alex and Claire Jenkins (John Karlen and Nancy Barrett). The ghost of Angélique moves to take over Quentin, re-invigorating his former personality of Charles – a most reprehensible creature. She even restores the scar on his face.

Tracy, Alex, and Claire become very concerned. And with good reason. Only Carlotta seems happy with Quentin's cold and arrogant attitude toward Tracy and

his growing enchantment with Angélique. He even begins a painting of his ghostly former lover.

The rest of the film consists of the deterioration of Quentin, his boorish treatment of Tracy, and the increasing endangerment of Tracy by the ghost of Angélique. The ever-concerned friends Claire and Alex come to the rescue, alerting Tracy that something is deeply wrong with Quentin. She does not need to be told this after he tries to drown her in the swimming pool.

Claire and Alex attempt a séance to rid the house forever of the ghost of Angélique. Originally, there was to be a "real" séance in the film, headed by haunted house expert Hans Holzer. What remains of the séance sequence is rather standard fare with special effects involving luminous images and screaming people.

The film proceeds with numerous distorted images of Tracy's harassment by Angélique and Quentin's further transformation into Charles. The change is not yet complete when Tracy is kidnapped by Gerard. During a struggle, Gerard is shot in the head.

Near the close of the film, Quentin finally saves Tracy from Gerard, who meets his end falling off a railroad trestle. Carlotta jumps to her death from the top of Collinwood at Angélique's beckoning.

Quentin regains his senses but all is not yet victorious. Generations of brainless Gothic heroines have persisted in returning to haunted houses. It's Quentin who returns this time, Tracy in tow, to rescue his paintings. Once inside the house, Angélique's power is reestablished, and she's victorious in transforming Quentin into Charles. As for Tracy? Charles advances menacingly and the last sight of our hapless heroine is a closeup of her face as she screams one long last "Noooooooo!"

After the fadeout, a newswire teletype across the screen reveals that Claire and Alex have died in a car crash on their way out of Collinsport. A most unusual aspect of the accident is a witness report that some strange white mist seemed to fill the vehicle just before it crashed.

It's hard to pin down the source of the film's problems. The cinematography manages to make Lyndhurst (used once again as Collinwood) look like an entirely different estate. There is a lighter, more intimate quality to this film, giving it the tint of a ghost story and not the remote, sinister air that *House of Dark Shadows* evoked.

A film magazine complained that "The script, involving the misadventures of a troubled Quentin and a troublesome Angélique, is just plain awful. It's not likely that the integrity–minded Mr Curtis will permit this kind of travesty to occur again!"

Although many critics blamed the script, it's clear on closer inspection that the problem lies elsewhere. The plot desecration happened after *Night of Dark Shadows* was filmed, during the editing process. Horror movies in 1970 were edited to a specific time formula: 90 minutes was considered the optimum running time, allowing for more showings at theaters, and exhibition on double-bills. (In fact, many drive-in theaters featured *Night of Dark Shadows* with *House of Dark Shadows*.)

MGM decided that *Night of Dark Shadows* should not be an exception. The film was chopped up in the editing room, sacrificing much continuity.

The original running time of the *Night of Dark Shadows* work print was over two hours, but the full version was never released. Some photographs of missing scenes survive, showing pieces which would have tied together the disjointed plot. The original draft of the script also contains numerous sequences that ended up on the cutting room floor. These include one in which Quentin and Tracy find Charles' hidden coffin (his jealous brother, Gabriel, buried him alive). There is a picnic sequence that might have been a nice, gentle look at the marriage of Quentin and Tracy, in contrast to the disaster it became. Any scene that would have inspired some sympathy for the characters would have been commendable.

Night of Dark Shadows might have been a beautifully–crafted ghost story. "If you could find the original script, it really was something quite wonderful," remarked Grayson Hall. As it was, *Night of Dark Shadows* did only fair box office business.

The Last Days at Collinwood

After the disastrous Leviathan sequence, which resulted in a ratings drop, the writers had to come up with something to win back the numbers they had enjoyed only the year before. The characters' sojourns through time had always been extremely popular. Thus far, the characters had traveled back in time twice. In 1795, Victoria Winters had accidentally been thrown back into the past of Barnabas Collins. In 1897, Barnabas had gone back in time to save the life of David Collins.

Curtis & Co. decided to try a new twist on the old reliable trip through time. Rather than moving sequentially forward or backward, this time it was decided to go sideways, into "parallel time."

The concept of alternate universes had been popular in science fiction since the 1940s. The first possibilities of quantum mechanics suggested the concept of alternate potentials creating parallel worlds, and the idea thereafter became a science fiction favorite. In the 1960s, with the new physics and the burgeoning theories of such cutting–edge theoreticians as Princeton's John Wheeler and his Black Hole theory, the idea of alternate universes was given new credence.

Dark Shadows decided to play with this concept in "Parallel Time." If the main time is considered to be the center lane of a multi–lane highway, then parallel times are the other, alternate lanes on the same highway. In main time, the characters keep to the same lane, going in one direction. In parallel time, the characters take the same highway but choose to go in alternate directions. Therefore, in parallel time, duplicates of the main characters lead different lives, due to the different choices they have made.

It is established that there is a door in Collinwood's east wing which serves as a portal into an alternate universe. Whatever happens in Collinwood–Present

triggers parallel, opposite events in the Parallel Collinwood. If all of the above seems confusing to an adult, one can understand the reaction of the faithful young viewer.

For instance, Dr Julia Hoffman of 1970 Present Time was Barnabas' ally; in 1970 Parallel Time, the Collinwood housekeeper (named Julia Hoffman and played by Grayson Hall), was a nefarious friend of Angélique. Despite the differences in these parallel worlds, two things remained constant: Angélique was always evil, and the parallel time counterpart characters always looked like the present time characters. Even if the spirit ran counter, the flesh was always uniform. Parallel Time provided the actors with an opportunity to create new characters. In the first parallel time storyline, 1970 Parallel Time, the counterpart to Barnabas Collins had lived and died in the 18th century. This gave the writers the opportunity to take Barnabas on another adventure where he would again be called upon to play the hero.

Parallel time was first introduced when various characters opened the East Wing door and saw their counterparts carrying on conversations that clearly stemmed from another world, another Collinwood that existed within the margins of their own. With the able assistance of Professor T. Eliot Stokes and Dr Julia Hoffman, Barnabas deduces that the mysterious door leads into a parallel time. After all, Stokes was an expert in parapsychology who could be relied upon to produce of metaphysical theories about tools, such as the I Ching, which would be used for time travel. In the case of parallel time, in certain instances the "walls" between the two worlds thinned and passage was possible, which was why they could occasionally see into the parallel Collinwood.

Barnabas, seeing he had no counterpart in the parallel Collinwood, wondered: were he to enter this alternate world, would he be cured of vampirism?

In an ironic twist, shortly after Barnabas enters parallel time, he is captured by alcoholic writer William H. Loomis (John Karlen). This parallel Loomis has written a biography of parallel time's 18th–century Barnabas Collins (the 1795 Barnabas' parallel counterpart, who didn't become a vampire and who lived out a normal life). Holding the present time Barnabas captive, Loomis forces the vampire to tell his own story, which the author then intends to market as an early Interview with the Vampire. This plot twist is a clever reversal of the previous Willie/Barnabas relationship in Present Time, in which Willie Loomis is a captive of the vampire.

Loomis keeps Barnabas chained in his coffin while he works on his manuscript with feverish intensity, becoming a virtual hermit. Thereby, both characters were offscreen for about six weeks (long enough for Frid and Karlen to film *House of Dark Shadows*).

Various other devices were used to spirit off the other actors—Parallel time's Maggie had a fight with parallel time husband Quentin, so that Kathryn Leigh Scott could leave; Grayson Hall's character, Hoffman the housekeeper, was off visiting a relative. Although the film was shot in tandem with the production of the television series, this hiatus for the actors allowed them to make the film without having to work on the series at the same time.

However, this left David Selby, Lara Parker, Christopher Pennock, Lisa Richards and Michael Stroka to carry the television plotline, which all too often remained static during the filming of the movie.

The TV plotline was a retread of *Rebecca* and was very similar to the plotline of the second *Dark Shadows* film. This alternate Quentin had the most violent temper of any of the Quentins. Maggie, his new bride, suspects he'd rather be married to his first wife, the dead Angélique, instead of to her. Nothing she can do measures up. Grayson plays Hoffman, the Mrs Danvers role, doing her best to make sure Maggie makes every possible error in her role as Quentin's new wife.

Lara Parker plays a dual role in this storyline. She is first seen as Alexis Stokes, Angélique's twin sister. This ploy allows them to spend an interminable period of time on the question: Is Alexis really Angélique, returned from the dead? Although Alexis turns out not to be Angélique, the one and only does return from the dead later on. In true Angélique fashion, she murders her twin sister.

The subplot at this time was a version of *Dr Jekyll and Mr Hyde*, with Christopher Pennock playing Cyrus Longworth, mild–mannered scientist immersed in his experiments to chemically isolate the good in human nature—and instead finding himself hopelessly addicted to his own potions, which have the opposite effect. As his brawling alter–ego, the sinister John Yaeger, he carouses around town, molesting women and creating mayhem.

Those plots were wearing thin by the time Jonathan Frid and the rest of the cast of *House of Dark Shadows* returned from Tarrytown to their regular posts. Barnabas was released from his coffin at last. Dr Julia Hoffman and Hoffman the housekeeper resurfaced in the storyline. And all the other familiar faces of Collinwood Present and Collinwood Parallel returned.

The ratings were on a gentle slide and the newly–completed film needed a hype from the series to attract an audience. Curtis and Co. knew a fresh story was required, one which would return to strongest roots and most popular characters. Barnabas, it was decided, must have a new love.

The Josette storyline seemed finally finished. Kitty Soames, Josette's reincarnation, had died in the 1897 storyline. Barnabas had had one fleeting encounter with Josette's ghost in the Leviathan storyline, in which she gave him his freedom and asked that she be able to rest in peace. No longer would Barnabas mourn for his lost love.

The character of Roxanne Drew (Donna Wandrey) would mark a departure for the series. Roxanne Drew would combine traits that had formerly remained diametrically opposed in the *Dark Shadows* storyline: the female supernatural figure and the heroic figure. Roxanne is a psychometrist, a psychic–sensitive who receives impressions from inanimate objects. Before this, all female occult figures (with the exception of ghosts) had been primarily evil, but Roxanne used her powers to assist Barnabas and the forces for good.

When Roxanne is first seen, she is only a literal sleeping beauty, a woman in a coma. Timothy Stokes—in this parallel version a mad scientist—is using her life–force to keep his daughter Angélique alive. By this time, Dr Julia Hoffman has made

the passage successfully into parallel time. Although Julia is undeniably needed in that time to keep Barnabas out of trouble, there remain the mechanical problem of the Evil Hoffman. Julia's parallel self who exist in that parallel time. That quandary was solved when Hoffman tries to kill Barnabas, and to protect him, Julia has to kill Hoffman. Julia once more joins forces with Barnabas, and they determine that Roxanne must die. Roxanne's death also destroys Angélique, who is always Barnabas' sworn enemy, no matter the time frame.

However, Barnabas is entranced by Roxanne's great beauty and refuses to kill her. (One supposes that if pretty little Roxanne had been homely, she would have been a goner). Instead he persuades Julia to revive her. Luckily, Roxanne's resuscitation has the same effect her death would have – Angélique is destroyed.

Donna Wandrey recalls auditioning for the role: "It was the first real thing I did on TV that lasted longer than 60 seconds. There were two blonde women with gorgeous long hair to my left, and two dark-haired women on my right. And here was this short-haired redheaded thing in the middle. After we had read, we were asked why we should get the part. I thought, well, I can't just say I want to work. I went to school. I hadn't done really anything that was important. And everyone else said very serious things. I thought, OK, you've blown it by now, you might as well go for it—and I said 'Because I have short hair and there aren't many short-haired women working in TV.' I was cast the next day."

With dreams of at least a year's steady work ahead of her, Wandrey opened the script one day to find the phrase every *Dark Shadows* regular feared—at least when it happened to them for the first time—"Barnabas bites Roxanne." To put it mildly, Wandrey was alarmed.

"*Dark Shadows* was my first big-time job, and I knew what happens when you get bitten. I knew I was going to be killed. In any other soap this is horrifying and I was very concerned... But Grayson looked at me like I was an idiot to be worried. She came over to me and said, 'Honey, you're going to come back as a ghost.' It happens all the time, she told me. 'Look, if they don't do it naturally, I just bring you back in the lab. I've fixed them up before!'"

By summer, 1970, the parallel time gimmick had stepped up the pace of the story, as the producers had intended. But there was an unintended corollary: if the viewer missed an episode or two, he was in real danger of losing the thread of the plot. This was one of the significant factors that eventually led to *Dark Shadows'* decline. Many fans started to make daily records of the plotline just to keep track of what was happening.

All things must pass, and the parallel time plotlines were resolved. Cyrus Longworth (John Yaeger dies, a victim of his own experiment. Quentin and Maggie are reconciled. Barnabas and Julia make plans to return to present time.

But there's one bit of unfinished business. Barnabas wants Roxanne to return to his world with him. But the evil Timothy Stokes kidnaps Roxanne and sets fire to Collinwood. A wall of flame separates the lovers. The time warp flares at that moment, and the room changes, whisking Barnabas and Julia back to the undam-

aged East Wing room. But this room, which should be very familiar to them, is subtly changed...

Leaving the parallel time storyline, *Dark Shadows* took yet another departure from tradition, but one which was in sympathy with what had previously pleased those faithful fans outside the studio. Rather than moving backward in time, Barnabas and Julia took a jaunt to the future.

The flash-forward was one of the series' highlights during its final year, and it lasted two weeks. Sy Tomashoff and the crew had a ball "destroying" the sets—their delight enhanced by the fact that it was only temporary. But in the meantime, the set was sheathed in undergrowth that protrudes through cracked walls and shattered windows, with huge dusty beams tipped across the debris–littered floor. Cobwebs and dirt encrusted the furnishings.

On escaping from Parallel Time, Barnabas and Julia are flung forward to a Collinwood in the white powder of its own ruin. The year is 1995. The Collins family's only survivors are Carolyn and Quentin, and both of them are insane. Barnabas and Julia encounter the half–dead Mrs Johnson, who shudders in fear at the very mention of the name "Collins." She remembers clearly and speaks unafraid of the name of the warlock, Judah Zachery. With nothing more than these cryptic clues, and the appearance of a shadowy ghost who makes various threatening overtures, Barnabas and Julia return to their own time of 1970.

In the summer of 1970, *Dark Shadows* introduced two dark–haired ghosts—Daphne Harridge and Gerard Stiles. Gerard was played by actor James Storm who, with his younger brother Michael, was to become a staple on daytime TV in various serials. Daphne was portrayed by a young Birmingham, Alabama, native whose only other experience before a camera was in a handful of commercials. Her name was Kate Jackson.

Kate recalls the first few weeks on the series as basically a matter of learning "what to step on and what not to." Playing a ghost, she had no lines. But it was still to be the best training ground possible for a novice actress. As Kate put it many years and several series later, "I learned more from the constant pressure of doing *Dark Shadows* than I did in school."

This plot was another attempt to recapture the magic of the Quentin / Beth *Turn of the Screw* storyline. Gerard is the handsome, menacing male ghost and Daphne the victim of fate, sympathetic–to–the–children female ghost. But there are a few twists to engage the viewer. Denise Nickerson (Amy Jennings) had left the series. David's new companion is Professor Stokes' niece, Hallie (Kathy Cody). She becomes David's new partner in possession as the ghosts of Gerard and Daphne begin their campaign to enslave the children's souls.

Every day the children are led to a dollhouse in the playroom (oddly enough, outfitted for children considerably younger than the 14-year-old David Collins). They seem hypnotized by strange music emanating from a toy carousel and the looming presence of the late–great and still quite active Gerard Stiles.

Gerard orders the ghosts of Tad and Carrie to take possession of the bodies of David and Hallie. (Both sets of children are played by David Henesy and Kathy

Cody). It is revealed that Gerard, Daphne, Tad, and Carrie had all lived in Collinwood in the year 1840. It seems Tad and Carrie have grown rather fond of David and Hallie and with good reason, since they are dead–ringers, so to speak, for each other. Though they are reluctant to do so, the children obey Gerard in order to help their governess, Daphne Harridge.

With Tad and Carrie as his reluctant allies, Gerard begins his plan to destroy Collinwood (as the ruins in 1995 have augured). He seeks to kill everyone in the Great House, and numerous hints are dropped as to his motivations.

At the end of this sequence, Kathryn Leigh Scott left the show to join her future husband, photographer Ben Martin, in Europe. *Dark Shadows* would lose another original cast member, whose roles, particularly Josette Du prés and Maggie Evans, had played crucial parts in the storyline.

The show had always been extremely difficult to work on, asking more of the actors than any two shows put together. And although it had a larger budget than any other daytime serial, most of it went to smoke machines and Chromakey and dry ice, not to further compensation for the actors. Among the inner circle, it was known that Jonathan Frid and Grayson Hall would not mourn the death of *Dark Shadows*. Still, there was a certain amount of familial loyalty. The surprising thing about *Dark Shadows* is the lack of ill-will among the cast members, even during this very difficult period of time prior to cancellation.

The talk show interviews of that period in time kept up the happy banter about cast comradely. And no, Jonathan Frid was still not married and yes, he and Kathryn Leigh Scott (or Lara Parker, or Donna Wandrey, or Grayson Hall, or Nancy Barrett) were just good friends. And yes, it was true that anyone playing a vampire on the show was forbidden—by contract—to get a suntan.

After Donna Wandrey related to Kate Jackson her horror story about making a personal appearance at the auto show with a pig named Arnold, she casually asked Kate what appearances she would be doing. Kate went pale and ran from the dressing room in horror. Jackson would later have her maiden voyage in the midst of a particularly bitter Milwaukee winter, sitting atop an open automobile for six straight hours. Kate's only comment to Donna upon her return was, "That was...really interesting."

Public appearances alone would not save the boat from sinking, so *Dark Shadows'* staff of veteran writers got together for a 52–hour marathon session, looking for the sure–fire storyline, reexamining all that had gone before.

What emerged from this session was a storyline that would include some very compelling and dramatic moments—some of the best the series had to offer. It was not enough to save the series, but it was a valiant effort, leaving the fans of the series with happy memories.

They elected to do another flashback, chosing the year 1840. There was not a lot of temporal elbow room in which to move without bumping into their other storylines with pre-established characters and outcomes. 1897 lay just before them, and 1795 was only a few decades behind—both reasonably within a character's lifetime. Audience interest and costume requirements meant that they must remain

within reliable history. The earliest time the series explored (and then only in one episode) was the year 1690, a time period with a way of life and speech which would have been difficult to reproduce and tiring for the mainstream audience on a daily basis.

In 1840, David Selby once again played "Quentin", this one a great–uncle to the 1897 version. (Selby would play a total of six characters—four on the series and two in *Night of Dark Shadows*—and five of them were named Quentin.) Even though great care was taken not to countermand or abrogate already–established plotlines, inconsistencies abounded. For instance, in 1840 Roxanne Drew inexplicably returned, this time as a vampire. When vampire Roxanne is exposed to the sun, killing her—it is not explained how the Roxanne of 1970 had gotten there. The wide-ranging implications of the parallel time storyline has provided considerable grist for fan speculation.

To save the future of Collinwood, Barnabas and Julia engage the warlock Judah Zachery in a battle of wits, a dangerous contest indeed. Judah had been condemned to death for the practice of witchcraft in the year 1692—and the judiciary had included one Amadeus Collins. Judah Zachery was condemned to beheading, his head to be placed on display as a warning to all of Judah's followers (who included Miranda du Val, who turned King's Evidence and would—in the 1840 storyline—figure prominently).

On that day, Judah set his curse upon the Collins name. He condemned all of Amadeus' descendants to destruction—which could have, in fact, explained all the dark business of Collinwood which was to follow. All the subsequent curses upon the family were child's play next to the ire of this rather pernicious warlock.

Involved in all this is a young ne'er–do–well named Gerard Stiles (James Storm). Gerard is a friend of Quentin Collins, despite the fact he ultimately wants to be master of Collinwood, usurping Quentin's role as head of the household. Judah Zachery selects Gerard to carry out his plan for revenge, establishing a hold over him that would require young Stiles to haunt Collinwood 150 years in the future. For some reason, Stiles would exact Judah's spells – bringing the children Tad and Carrie and the woman Daphne back to life, and to otherwise carry out the wholesale slaughter of people for whom Gerard himself could have no grudge.

In 1840, it is Gerard who recognizes Angélique, then in the guise of Valerie Collins, Barnabas' wife, the identity by which she is introduced to the 1840 Collins family (just as Julia was introduced as Barnabas' "sister"). Gerard knows her to be Miranda du Val, who hung Judah out to dry in exchange for her own freedom.

It is also Gerard who implicates Quentin as a "worker of black magic", which leads to several deaths and Quentin's arrest on charges for which the penalty would be beheading, just as it had been for Judah Zachery. Later, Quentin is cleared of the charges (and Gerard is revealed as the guilty party) with Barnabas acting as his lawyer. The case is further assisted when Angélique has an inexplicable change of heart and clears Quentin with her testimony.

In the last few days of the 1840 storyline, a reformed Angélique lifts the vampire curse from Barnabas, just as Gerard—in punishing her for what she did to Judah—

removes from Angélique all her powers as a witch. Angélique is now human and powerless.

Finally, Quentin is freed and Gerard implicated as the servant of Judah. Gerard is shot by Desmond Collins (John Karlen) in retribution for Quentin and himself. As Gerard dies in his arms, Quentin grants Gerard's request for forgiveness. In so doing, Judah Zachery is at peace, though the audience never learns why. Presumably, Gerard was the reincarnation of Judah Zachery.

These episodes also feature one of the most inexplicable plot twists of all. When Angélique is finally shot and killed, Barnabas somehow decides that she was, in fact, his "one true love", despite the fact that she had murdered his little sister, his fiancée, his uncle, and about half of the Collins family at different times. One can only wonder at the grief the whole family would have been spared if he'd realized this in the first place in 1795!

The mortal blow, however, was a decision necessitated by Jonathan Frid's growing boredom with his role as Barnabas. He demanded another role. Therefore, as Barnabas, Julia, and Professor Stokes (who later rejoined them back in time) finish their mission in 1840 and return to the present, the year is 1971. They find that their sojourn to the past has been successful: Collinwood is still standing and all its inhabitants—including those dead when they left—are alive.

Barnabas and Julia walk hand–in–hand from the room, discussing how wonderful it is that their friends are alive and well. And as they do so, Barnabas Collins and Dr Julia Hoffman walk into television history. That is the last glimpse the viewers will have of them.

The subsequent 1841 Parallel Time, *Dark Shadows*' final storyline, was was a last–ditch effort, doomed from the outset by the loss of Barnabas. That the attempt never quite works is really no one's fault. Certainly, given what the writers had to work with, it was the last, best hope.

The proposition in this Parallel Collinwood was that the events of 1795 had proceeded as they would have without Angélique. Barnabas and Josette had married, but their heir would not inherit Collinwood—he would, instead, be a poor, resentful relation. Joan Bennett appeared as a parallel Flora Collins. Grayson Hall was to appear as yet another Julia Collins. Lara Parker was cast in the role of Catherine Harridge, and Kate Jackson in the part of her sister Daphne. And Jonathan Frid was given the role of Bramwell Collins, descendant of Barnabas and Josette Collins.

Remembers Frid: "The character of Bramwell was partly my suggestion. I left the show for a few days and we had to renegotiate a contract. I would only come back if they changed it to another character, because I didn't want to preserve the vampire thing.

"We knew the show was pretty well on its way out and I was perfectly aware that it was the fanging which was the big thing with Barnabas. It had run its course. Changing the storyline so constantly didn't do the show any good and I thought it was rather a silly move because if a certain story isn't going well at least keep the plot and change the emphasis of the story and bring in some of the other characters

that were more popular into that storyline. But they would completely do a new story with the same people, the same moods, the same dialogue. Just giving them different names. Really, it didn't accomplish anything. It would have been better to concentrate on keeping the same storyline, but directing it a little this way or that way and bringing in the elements that are popular."

This storyline was basically *Dark Shadows* meets *Wuthering Heights* with Bramwell and Catherine as the star–crossed lovers (satisfying— it was hoped —the desires of the Barnabas and Angélique devotées).The series seemed to return to its Gothic beginnings, with the emphasis placed on the romance.

Both Bramwell and Catherine are promised to different people when they fall in love: Bramwell to Catherine's own sister Daphne, who will eventually die from one of those soap opera illnesses that kill without pain and leave its victim looking the picture of health. And, of course Daphne dies, forgiving them both. Catherine was to wed Morgan Collins (Keith Prentice). This leads to various classic–soap opera intricacies of family loyalties and jealousy. Bramwell and Catherine consummate their eternal love in one quick night of passion just before Catherine is to wed Morgan. Her pregnancy is the result.

To counterbalance, there was one brief flirtation with the occult. It seems that this Collins clan also lived under a curse – this time borrowed from the controversial Shirley Jackson story *The Lottery*. In the *Dark Shadows* plot, the Collins family drew lots every hundred years, to choose one person to spend the night in the cursed room. Should the member emerge from the room the next morning in his or her right mind, then the curse would be broken. However, the unfortunate family member inevitably became mad as a hatter. Nevertheless, the lottery went on, for only by this method would the rest of the family be allowed to survive.

During the lottery, Catherine, now pregnant with Bramwell's child, was chosen. Bramwell, being Bramwell, wouldn't let her face the room alone. Together they enter the dreaded, cursed room to spend the night. And, of course, love conquering all, they emerged quite sane the following morning. Still it should be pointed out that Catherine was pregnant, leaving the plot open to further speculation about whether or not the child was sane. This also left the celebrated "end of the Collins curse" in question as well.

And then *Dark Shadows* was canceled.

"When one is on a rollercoaster, one prays for it to end," Thayer David said in a telephone interview on February 21, 1971. "But then the coaster stops, and one gets off and suddenly the world seems duller and sadder somehow."

Thousands of letters were written—radio stations even took up the spoil, coordinating "Bring Back *Dark Shadows*" campaigns—but to no avail.

On March 24, 1971, episode 1245 was taped, directed by Lela Swift and written by Sam Hall. Swift gave the ready signal to John Karlen, Joan Bennett, Grayson Hall, and Jonathan Frid on their marks in the foyer set. She then cued Thayer David (Ben Stokes), and writer Gordon Russell (making a cameo appearance in the role of Harris), who was carrying Nancy Barrett, to enter through the foyer door.

The camera dollies in for a close–up of Nancy Barrett, in her role of Melanie, revealing two bite marks on her neck. "What kind of animal could have caused a bite like that?" Julia exclaims, as many others had during the five years of *Dark Shadows*. "If I didn't know better..." Ben Stokes says. "Yes, Stokes?" Bramwell urges him on. "If I didn't know it wasn't possible," Ben goes on, "I'd swear there was a vampire at Collinwood!"

A camera closes in on Barnabas' portrait, posing our unasked question. But a voice–over by Thayer David quickly dismisses our concerns—and our last fleeting hope—with a gentle, humorous wink at the audience that had remained faithful with the series from the beginning: "There was no vampire loose on the great estate. For the first time at Collinwood, the marks on the neck were indeed those of an animal...and for as long as they lived, the dark shadows of Collinwood were but a memory of the distant past..."

The final episode aired April 2, 1971. By 4:30 PM, *Dark Shadows* had become a part of television history. It had introduced several name actors to their first dramatic roles; it had been a training ground for such media giants as Dan Curtis, and it had broken important technical ground with the pioneering use of Chromakey as a regular feature of television production.

Although most of the critics of the serial claimed to have always known it wouldn't last, *Dark Shadows* actually had a remarkably long run for such an unusual program. It also proved that programming that breaks all the rules cannot only be marketable but remarkably profitable and—bottom line—draw an audience. In addition to its success in North America, the series was dubbed in Spanish and became a primetime smash throughout Latin America.

"Several thousand letters were received and the phones never stopped ringing for three days," said Julie Hoover, manager of ABC's Audience Information, describing the repercussions following the end of the series.

There are numerous explanations for the cancellation of *Dark Shadows*. Certainly, based on established daytime serial criteria for what "a good rating" (i.e. a survivable low rating) is, it could not have been the ratings. The great expense of the production played a part but the usual theory is that *Dark Shadows* had simply run out of steam.

As Jonathan Frid observed, "The end wasn't really a great shock because the writing on the wall was always there for me. Every time the show went up another notch, I figured it was peaking and that it would start to go down. It lasted a hell of a lot longer than I thought it would. It wasn't the average soap opera and they went through all the stories three or four times. We started repeating ourselves, and the show burned out.

After the show's demise, Nancy Barrett added an objective appraisal: "Frankly, I was getting tired of *Dark Shadows*. I've always had ambivalent feelings about it. It was too ambitious. When it was good, it was brilliant. But we had some real disaster days when everything went bad—from costumes to hair, lines to sets. Too much was required in a medium where getting shows on quickly is of the essence. It was too involved technically and too exhausting physically. Too much was asked of

people—technicians, writers, actors, everyone—for a half–hour show. If it had been about 25% less ambitious, it could have been great. And it might still be on the air."

But perhaps the most practical observation about the impact of *Dark Shadows*' cancellation came from *Dark Shadows*' own voice of reason, Dr Julia Hoffman. "I don't know what everyone is so glum about," Grayson Hall chuckled, gesturing with her cigarette toward her husband, writer Sam Hall. "Everyone here is only losing one paycheck—I'm losing two."

One of those who would find a future in daytime television (in his long–time role as Langley Wallingford on *All My Children*, Louis Edmonds, summed up the experience this way: "At the time *Dark Shadows* was on, I looked down my nose at it, at all soaps. I was a classically–trained actor and I would think 'what am I doing playing in this kind of thing?' I had a very stupid Southern arrogance which I've obliterated since I changed my way of thinking and went to *All My Children*.

"Do you know why I think *Dark Shadows* is so well–remembered?" he continues. "Every segment was approached as if it were a first–time production. We thought of ourselves as if we were a repertory company. There was that very sense of pride in what we were doing. And we all worked hard. It proves that an audience will appreciate and react to the effort we make to give the best we have to every performance."

John Karlen would have a successful career in nighttime television, eventually winning an Emmy for his role as Harvey Lacey in *Cagney and Lacey*. As always, Karlen put it best: "It was one of the most fun jobs we ever had."

Many enduring friendships were forged among the cast, crew and staff of *Dark Shadows*. Technical director Jake Lupatkin recalls that one of his great joys was the opportunity to work with film legend Joan Bennett, while Joan, who continues to attend *Dark Shadows* Festival gatherings, remembers that "the people we worked with made the show a joy."

For some of the cast, this marked only the end of the series, for there was still another *Dark Shadows* film to be shot for MGM. And little did any of them know that *Dark Shadows* would not fade to black on April 2, 1971. It would continue to come back in one form or another for years to come. And at the turn of a decade then twenty years in the future, it would return again to television as a new series.

But to its viewers, the original *Dark Shadows* would remain a mystical voyage into an unknown world of fantasy and romance for one–half hour every weekday, for four years, nine months, and seven days.

EPISODE GUIDE
By Jim Pierson

The summaries included here cover all 1,225 episodes of *Dark Shadows*. The original episode numbers are listed. When the series aired on ABC-TV various preemptions occured due to holidays, sports, or special news events. For network numbering purposes, whenever the show was preempted the episode the day before or an episode shortly thereafter would be assigned two consecutive numbers. As a result of this practice, the final episode was numbered episode 1,245, but because the series was preempted 20 times during its five-year run, there were actually only 1,225 episodes total. All of the episodes were telecast by ABC, although some local stations may not have aired every show.

1. Victoria Winters' mysterious journey begins as her train arrives in Collinsport, Maine, a small fishing village.
2. At the Collinwood mansion, Vicki becomes acquainted with the reclusive matriarch, Elizabeth Collins Stoddard.
3. Vicki meets Liz's teenage daughter, Carolyn Stoddard.
4. Roger Collins, Liz's brother, nervously questions Vicki about her encounter with Burke Devlin at the train station.
5. Learning Vicki is an orphan, Carolyn convinces her to stay at Collinwood with the hope Vicki may learn her identity.
6. In the basement, Vicki is startled by caretaker Matthew Morgan, who warns her not to poke around.
7. Sam agrees with Roger that Burke has probably returned to get revenge against Roger, but Sam will offer Roger no help.
8. Vicki calls the foundling home where she grew up and learns Liz' story that Vicki was recommended to her is not true.
9. Collins Fishing Fleet Manager Bill Malloy warns Liz he thinks Burke wants to take everything the Collinses own.
10. An infatuated Carolyn visits Burke's hotel suite and unsuccessfully tries to learn what happened between him and Roger.
11. Carolyn brings Burke to Collinwood, where he teases Liz by telling her it's up to her to square things away.
12. Roger tells Vicki that her friendship with Burke is dangerous for the Collins family.
13. Burke tells Roger he wants to forget that Roger was responsible for sending him to prison.
14. Vicki meets Carolyn's boyfriend, Joe Haskell, who works at the Collins Cannery.
15. After David tells Vicki he hopes his father dies, Roger loses control of his car and crashes.
16. As Roger recovers from his accident, Liz learns his car brakes failed and wonders if Burke was responsible.
17. Malloy informs Roger his car's bleeder valve was removed.
18. Vicki tells Roger she caught Burke in the garage standing next to Roger's car with a wrench.
19. Carolyn learns Roger testified against Burke in a manslaughter trial ten years ago and Burke has sworn revenge.
20. Worried about her father, Maggie tells Sam that she wants whatever happened between him, Roger, and Burke to end.
21. Vicki tells Liz and Carolyn she believes Burke is innocent.
22. Roger tells Carolyn he intends to have Burke convicted of trying to kill him.
23. David becomes nervous when Constable Carter investigates Roger's crash.
24. The constable interrogates Burke, mentioning he remembers Burke's threat he'd return and kill Roger.
25. After telling Liz about David's strange behavior, Vicki finds Roger's missing bleeder valve in David's room.
26. Vicki locks the bleeder valve in her dresser, but when she goes to show it to Liz it is missing.
27. Burke's private investigator, Stuart Bronson, gives him a report on the Collinses' financial status.
28. Burke tells the constable he was released from prison after five years for good behavior.
29. When David visits his hotel suite, Burke discovers he has hidden Roger's bleeder valve in Burke's sofa.
30. Vicki tells Roger that David was responsible for his car crash.
31. Burke tries to cover-up for David, but Roger is convinced David caused his accident.
32. To protect David, Liz lies to the constable, telling him they've discovered the bleeder valve fell off by itself.

33. Vicki laments the fact that she is no closer to finding a clue to her identity than when she first arrived at Collinwood.
34. After a date with Vicki, Burke realizes he's becoming fonder of her than he had planned.
35. David warns Vicki she's going to be sorry she came to Collinwood.
36. Roger warns Sam not to associate with Burke. Liz convinces Vicki to stay on at Collinwood.
37. In the middle of the night, Vicki hears sobbing noises coming from the locked storage room in the basement.
38. Matthew catches Vicki trying to open the basement room. He believes Josette Collins' ghost and other spirits inhabit Collinwood.
39. Roger tries to stop Sam from painting Burke's portrait. Malloy tells Burke he doesn't want Liz hurt by Burke's attempts at revenge.
40. Malloy gets Sam drunk, and Sam confesses that he is the only thing standing between Roger and a prison sentence.
41. Liz is concerned that Carolyn might prefer Burke over Joe.
42. After Carolyn follows him to Bangor, Burke invites her to lunch and gives her an expensive fountain pen.
43. Malloy warns Maggie he thinks Sam possesses dangerous knowledge.
44. Malloy tells Liz he believes Roger framed Burke on the manslaughter charge and bribed Sam to back up his story.
45. Malloy warns Roger that Sam's ready to reveal that Roger was responsible for the manslaughter incident, not Burke.
46. Malloy sets up a meeting for himself, Roger, Burke and Sam to settle the manslaughter case once and for all.
47. Roger, Burke and Sam gather at Roger's office to meet with Malloy, but Malloy doesn't show up.
48. After Burke gives David a crystal ball, David predicts to Vicki that Malloy is dead and that Roger killed him.
49. Burke investigates Malloy's disappearance, certain that he has incriminating information against Roger and Sam.
50. Liz tells Vicki some of the legends of Collinwood and Widows' Hill.
51. At Widows' Hill, Vicki and Carolyn spot a dead man at the bottom of the cliff, but the body soon disappears.
52. Vicki feels a premonition that the dead man is Malloy.
53. Liz calls the sheriff after Matthew confesses he found Malloy's dead body on the shore and pushed it out to sea.
54. Burke makes it clear to Roger that he owes him for the five years he spent in prison due to Roger's perjury.
55. The Coast Guard locates Malloy's body.
56. Roger tells Sam they must stick together on their stories or he and Sam might be charged with Malloy's murder.
57. Burke tells the sheriff that Malloy had information he felt might clear Burke of his manslaughter charge.
58. Sam tells the sheriff he doesn't know what the meeting with Malloy was to be about.
59. The sheriff questions Roger, suggesting Malloy was murdered.
60. Burke tries to convince the sheriff that either Roger or Sam is guilty of Malloy's murder.
61. Vicki tells Burke that Malloy and Roger argued the night Malloy was killed.
62. When Sam pleads his innocence, Burke tells him Roger is the only other person who would benefit by Malloy's death.
63. Matthew becomes upset when Liz tells him that Burke plans to drag the Collins name through the mud.
64. At the Blue Whale, the sheriff breaks up a fight between Matthew and Burke after Matthew orders Burke to leave town.
65. Roger unsuccessfully tries to bribe Sam into leaving town.
66. Convinced Sam isn't involved, Burke accuses Roger of killing Malloy.
67. Burke challenges Carolyn to ask Roger what really happened during the manslaughter incident ten years ago.
68. David tells Vicki that when his mother and Roger were together they fought about Burke.
69. In an attempt to defeat the Collins Family, Burke decides to plant Malloy's housekeeper, Mrs Johnson, at Collinwood.
70. Matthew finds David playing in the abandoned Old House on the property. After they leave, a ghost emerges from Josette's portrait.
71. Roger and Burke anxiously await the coroner's report on Malloy's death.
72. Vicki tells Carolyn her loyalties lie with the Collinses, not with Burke.
73. Malloy's death is ruled an accidental drowning.
74. David visits Burke and insists his father killed Malloy.
75. Roger admits to Carolyn he's lost the pen which Burke gave her. Vicki finds the pen on the ocean cliff.
76. Liz refuses Burke's offer to buy Collinwood.
77. David taunts Carolyn by telling her Burke likes Carolyn better than her.
78. Annoyed with Carolyn for standing him up, Joe suggests he should find a new girl and invites Maggie to dance.
79. To prevent the discovery that Mrs Johnson is spying for him, Burke has her pretend to dislike him in front of others.
80. Roger searches for the fountain pen he had intended to give back to Burke and is shocked to learn Vicki has found it.

81. Matthew tries to dissuade Mrs Johnson from working at Collinwood, but she accepts Liz's offer to be housekeeper.
82. Aware Roger lost the pen the night Malloy was killed, Burke urges the sheriff to search for it near the cliff.
83. After David admires the pen, Vicki thinks he's stolen it, unaware Roger has retrieved it and buried it in the woods.
84. David takes Vicki to the closed-off section of Collinwood and locks her inside a room.
85. While Vicki is trapped inside the locked room, Malloy's ghost appears and warns her to get away before she's killed.
86. Vicki desperately tries to escape from the locked room.
87. Searching the closed-off wing, Roger rescues Vicki.
88. Vicki tells the family about seeing Malloy's ghost, pointing out seaweed on the floor as evidence.
89. Burke warns Liz he's going to take over Collins Enterprises with a new competing business of his own.
90. Carolyn tries to convince Vicki not to leave Collinwood.
91. Burke gives Vicki a ride to Bangor so she can vacation for a few days, and warns her to stay away from Collinwood.
92. In Bangor, Vicki meets Collins lawyers Richard and Frank Garner, a father and son team, and tries to learn clues to her past.
93. Carolyn becomes jealous when she learns Burke is staying in Bangor on business while Vicki is there.
94. Vicki has dinner with Frank, whose father Richard tries to persuade him to remember Liz is their client, not Vicki.
95. Realizing she found the pen near the spot of Malloy's death, Vicki fears Burke is the killer when she discovers he lost an identical pen.
96. After Vicki refuses to ride home with Burke, Roger retrieves her from Bangor and convinces her to never discuss the pen with anyone.
97. Liz reprimands Vicki for contacting the Garners to assist her in finding out her true identity.
98. Mrs Johnson moves into Collinwood and hears sobbing noises coming from the locked room in the basement.
99. Vicki is shocked to learn from Carolyn that Burke gave her the pen and that Roger lost it the night Malloy was murdered.
100. Vicki tells Burke about Roger and the pen and agrees to search for more evidence implicating Roger to Malloy's murder.
101. Roger panics when he learns from Carolyn that Vicki knows he was the one who lost the pen at the cliff.
102. Roger tells Vicki that Malloy was already dead when he saw him at the cliff. Fearing Roger, Vicki slips out of the house.
103. Vicki's terrified when Roger learns she doubts his innocence.
104. Vicki is almost run down by an unidentified automobile.
105. Burke and the sheriff catch Roger digging up the missing pen and seize it as possible evidence in Malloy's death.
106. Carolyn tells Vicki it isn't possible Roger could have tried to kill her.
107. When Vicki searches for David at the Old House, Matthew secretly tries to kill her by pushing an urn off the roof.
108. Holding Vicki captive in his cottage, Matthew admits he killed Malloy.
109. No episode assigned this number due to preemption
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111. As the sheriff and his men search for Vicki, Matthew threatens to kill her, but her tears stop him.
112. Matthew runs away after telling Liz he killed Malloy.
113. David discovers Matthew in hiding at the Old House, but promises not to reveal Matthew's whereabouts.
114. Vicki apologizes to Roger for thinking he was Malloy's killer.
115. Searching the Old House for David, Vicki discovers Matthew.
116. Matthew takes Vicki hostage at the Old House, hiding her in a secret room behind the drawing room book case.
117. Joe fights with Burke after catching Carolyn visiting Burke in his hotel room.
118. Everyone searches the Collinwood grounds to find Vicki.
119. Liz lectures Carolyn on the subject of Burke's lack of viirtues, and Joe tells Carolyn their relationship is over.
120. David brings food to Matthew and tells him he's concerned about Vicki, unaware Matthew has kidnapped her.
121. Matthew fears David will reveal he's hiding at the Old House.
122. In the Old House drawing room, Matthew sees an eerie light coming from Josette's portrait.
123. An unknown woman visits the diner and asks Maggie many questions.
124. David discovers Vicki in the secret room and runs off leaving her still tied up, afraid he might get into trouble.
125. The ghost of Malloy appears to David and tells him to help Vicki.
126. Josette's ghost protects Vicki from being killed by Matthew, who dies from fright after seeing Malloy's ghost.
127. After rescuing Vicki, Burke and Roger return her to Collinwood. Vicki and Liz talk about the ghost of Josette.
128. Sam reveals to Roger that Roger's wife Laura has returned.
129. Sam awakens to discover he has started to paint a portrait he barely remembers of a womand standing in flames.

130. Laura visits Collinwood, telling Roger she wants Sharon and to take David away with her.
131. No episode assigned this number due to preemption.
132. David tells Vicki of a dream he had about his mother before he was told she has returned for him.
133. Aware that Laura can clear him of his 10-year old manslaughter charge, Burke tries to get her to cooperate.
134. After Vicki brings David to see Laura, he runs back to his room, screaming to Vicki that Laura isn't his mother.
135. Instead of staying at Collinwood, Laura moves into Matthew's old cottage.
136. Maggie questions Sam about the portrait of the lady in fire, but he can't explain why he's painting it.
137. The sheriff tells Roger that a body found in a fire in Phoenix was identified as Laura.
138. Roger takes a gun to Laura's cottage, where he catches Laura and Burke together.
139. Laura convinces Vicki to help her and David get together.
140. Laura tells David the story of the legendary phoenix.
141. David takes Laura to the Old House to see if Josette will appear.
142. Sam gives Vicki the mysterious painting of the woman in flames, and Vicki gives it to David, against Laura's wishes.
143. David tells Liz and Vicki he dreamed of seeing his mother's face come out of the painting.
144. In the Collins family history book, Vicki notices a painting of Josette wearing a locket that Laura was wearing.
145. Laura tells Sam, who has started creating another mysterious portrait, to stop painting.
146. As Laura stares into the Collinwood fireplace, Sam nearly catches fire in his cottage after falling asleep with a cigarette.
147. David refuses to let Roger take the painting away from him.
148. Carolyn asks Burke why he hasn't invited her out lately, and jealously realizes it's because of Laura.
149. The portrait in David's room is mysteriously finished, depicting David and his mother in flames.
150. After Roger throws the mysterious portrait in the fireplace, Liz orders Laura to stay away from David.
151. David reveals to Liz that Laura visited him during the night.
152. Liz orders Vicki to keep David away from Laura, but Laura convinces Vicki to not stand between her and David.
153. Lieutenant Riley from Phoenix questions Laura after blood tests and dental records confirm she died in the fire.
154. Vicki and Frank discover the tomb of L. Murdoch Stockbridge, who died by fire, and learn Murdoch is Laura's maiden name.
155. After Liz catches Laura and Burke embracing, she orders Laura to leave, but Laura secretly causes Liz to pass out.
156. Dr Reeves is mystified at Liz's collapse and memory loss. In a dream she starts to remember Laura's actions.
157. Vicki learns there was a Laura Murdoch Radcliffe, who like Laura Murdoch Stockbridge died from fire, 100 years apart.
158. Laura secretly visits Liz and puts her in a trance.
159. Vicki tells Frank she believes Liz's illness could be related to Laura. Laura warns Vicki she'll get control of David.
160. Dr Peter Guthrie, a psychic investigator, is called in to examine the strange occurances at Collinwood.
161. Roger objects to Guthrie's presence, but Carolyn insists he stay.
162. The strange portrait of David and Laura appears to David at the Old House in place of Josette's portrait.
163. After questioning David, Dr Guthrie interrogates Laura.
164. Guthrie learns Liz, who is under hospitalization in Boston, was with Laura shortly before she became ill.
165. David sneaks off to stay overnight with his mother. Laura is frightened after Josette' ghost appears to her.
166. Carolyn tells Joe she'd like to resume their relationship, but he's now dating Maggie.
167. Roger tells Laura she cannot take David without Liz's permission.
168. Sam tells Guthrie of his suspicions about Laura.
169. Roger tells Frank that he wants his divorce from Laura taken care of immediately.
170. Laura's presence at a seance prevents Josette's ghost from revealing Laura's secret.
171. Guthrie is certain Josette was trying to warn them during the seance. Vicki recalls feeling as if she was on fire.
172. When Mrs Johnson attempts to put out the fire in Laura's cottage, Laura reprimands her severely.
173. Vicki convinces Burke to be wary of Laura's motives.
174. Guthrie tells Frank the audio tape of the seance contains nothing but the sound of fire crackling.
175. Guthrie and Vicki learn that the body of the woman identified as Laura has disappeared from the Phoenix morgue.
176. Guthrie warns Laura he knows she has some kind of powers.
177. Guthrie tells Carolyn he feels he's close to a solution.
178. Carolyn convinces Roger to admit he has doubts about Laura.
179. Guthrie and Joe break into Laura Murdoch Stockbridge's crypt, and find the tomb empty.

180. In the cemetery, Guthrie and Joe discover that Laura Murdoch Radcliff's coffin is empty.
181. Joe reads an old newspaper record detailing how Laura Murdoch Radcliff's son David burned to death with her.
182. David tells Vicki he wants to leave with his mother.
183. Laura stops Guthrie from extinguishing her fire. He tells her that he knows she is one of the undead.
184. Guthrie threatens to expose Laura and then arranges to conduct a seance at the Old House to contact Josette's ghost.
185. Laura places a spell on Guthrie, killing him by causing his car to crash and go up in flames.
186. Unaware of Guthrie's fate, Vicki, Sam, Joe, and David hold a seance where David prophesizes his own death.
187. Vicki learns Laura Murdoch Radcliffe's death was 100 years ago tonight, making her fear Laura will act tonight.
188. Laura announces she's leaving town for good, without David, but Vicki's not convinced the danger is over.
189. Joe tells Vicki the anniversary of Laura's death is actually a day later than previously believed.
190. Laura summons David to an old shack, hoping he will burn with her as the structure becomes engulfed with flames.
191. Alerted by Josette's ghost, Vicki rescues David from Laura as she goes up in flames.
192. David remembers nothing of what happened in the shack.
193. Sam demands that Roger return some paintings of his or he'll tell Burke that Roger caused Burke to go to prison.
194. Liz returns from the hospital, completely recovered.
195. Liz is startled when Jason McGuire, an old friend of Liz's husband, Paul Stoddard, comes to Collinwood.
196. Despite Liz's objections, Jason insists he stay over at Collinwood and refers to an incident from eighteen years prior.
197. When Liz refuses to give him the key, Roger tries to break into the basement storage room to find Sam's paintings.
198. Liz stops Roger from entering the storage room. Maggie learns from Sam that Roger bribed him to keep quiet in the manslaughter case.
199. Sam confesses to Burke that he witnessed the hit-and-run accident ten years ago, and that Roger was driving, not Burke.
200. Roger informs Jason that he is not welcome at Collinwood.
201. Burke confronts Roger, forcing him to admit he committed the manslaughter and framed Burke.
202. When Jason's friend Willie Loomis flirts with Maggie at the Blue Whale, a fight between Willie and Joe is averted by Jason.
203. Jason forces Liz to allow his friend, Willie Loomis, to stay at Collinwood.
204. After Vicki tells Carolyn she's afraid of Willie, Carolyn pulls a gun on Willie after he makes a pass at her.
205. Willie starts to admire the foyer portrait of Barnabas Collins.
206. When Mrs Johnson tells Willie a Collins legend of the family being buried with their jewels.
207. Willie's obnoxious behavior gets him into a fight with Burke.
208. Liz warns Jason that Willie must leave Collinwood immediately.
209. At Eagle Hill Cemetery, Willie investigates the Collins Mausoleum and hears a heartbeat coming from inside.
210. Willie discovers a secret room in the mausoleum and unintentionally releases vampire Barnabas Collins from his chained coffin.
211. Jason searches for Willie. Barnabas arrives at Collinwood, claiming to be a cousin from England.
212. Barnabas meets Liz, Vicki, and David.
213. Carolyn decides she must learn the truth about Liz's relationship with Jason.
214. Carolyn and Roger meet Barnabas, and are struck by his resemblance to the portrait.
215. Jason finds a weakened Willie at the Blue Whale.
216. After returning Willie to Collinwood, Jason finds a puncture wound on his wrist.
217. At nightfall, Willie breaks free from Jason and rushes to the mausoleum.
218. Barnabas asks Liz for permission to live in the Old House.
219. Dr Dave Woodard diagnoses Willie's illness is due to a loss of blood.
220. Barnabas, with Willie as his servant, moves into the Old House.
221. Barnabas meets Maggie at the hotel coffee shop.
222. Barnabas commissions Sam to paint his portrait.
223. Vicki reveals to Liz that Willie is working for Barnabas.
224. Maggie has a terrifying nightmare of seeing herself dead inside a coffin.
225/226. As Sam paints at the Old House, Barnabas enters Maggie's bedroom and bites her.
227. Sam finds Maggie in a weakened condition.
228. Carolyn learns that her missing father's belongings are locked in the basement storage room.
229. Dr Woodard discovers Maggie has lost a great deal of blood.
230. Barnabas summons Maggie to the cemetery.
231. Dr Woodard gives Maggie a blood transfusion.
232. Maggie, suffering from memory loss, cannot explain the puncture wounds on her neck.

233. Without revealing Josette's identity, Barnabas recounts the story of her death to Vicki and Carolyn.
234. Keeping watch over Maggie, Vicki is locked out of Maggie's room when the howling of wild dogs is heard.
235. Further weakened, Maggie is hospitalized and appears to be dead, but moments later her body is missing.
236. Holding Maggie captive at the Old House, Barnabas informs her that she will become his long-lost love Josette.
237. The sheriff questions Jason and Willie about Maggie's disappearance.
238. Vicki and Carolyn visit the Old House to view the restoration.
239. When Joe and Sam visit the Old House, Maggie tries to scream for help.
240. David sees Maggie at the Old House dressed as Josette and believes she's Josette's ghost.
241. David tells Vicki that he's seen Josette.
242. Maggie's blood samples are stolen from Dr Woodard's office.
243. To ease suspicions, Jason proposes to Liz that they marry.
244. Carolyn refuses to believe Liz's account of Paul Stoddard being an unloving person.
245. To protect his secret, Barnabas switches the blood sample that Dr Woodard took from Willie.
246. Jason agrees to help Carolyn obtain the key to the basement room.
247. Maggie leaves the Old House in a trance and is spotted by Sam outside the Evans' cottage, but she disappears.
248. Barnabas punishes Maggie by placing her in a coffin.
249. Jason forces Liz to announce their marriage after showing everyone the basement room holds no secrets.
250. Trying to avoid becoming Barnabas' vampire bride, Maggie unsuccessfully attempts to stake Barnabas.
251. Barnabas nearly kills Maggie, but Willie convinces him to give her another chance to become Josette.
252. In rebellion against her mother's marriage plans, Carolyn begins dating a motorcyclist hippie, Buzz.
253. Locked in an Old House basement cell, Maggie tries to engineer an escape scheme, but is caught by Barnabas.
254. Carolyn tells Jason she'll marry Buzz the same day her mother weds Jason.
255. A young girl appears outside Maggie's cell singing London Bridge.
256. In the woods, David meets the little girl, who reveals her name is Sarah.
257. Jason tries to bribe Buzz into cancelling his marriage to Carolyn.
258. Sarah appears in Maggie's cell and the two sing togther. Sarah disappears when Barnabas prepares to enter.
259. Liz tells Vicki that she murdered Paul Stoddard.
260. With Sarah's help, Maggie finds a secret passageway and escapes from her cell as Barnabas follows close behind.
261. Sam finds Maggie on the beach. Suffering a memory loss, she is secretly sent to Windcliff Sanitarium for treatment.
262. Liz asks Vicki to serve as witness at her wedding.
263. For Maggie's safety, Sam and Joe keep the knowledge that Maggie is alive a secret while the town believes she is dead.
264. Willie tells Barnabas of his encounter with a young girl in the woods, unaware she is the ghost of Barnabas' sister Sarah.
265. Sam and Joe visit Maggie at Windcliff against the wishes of her doctor, Julia Hoffman.
266. Liz dreams of jumping to her death off Widows' Hill.
267. Barnabas prevents Liz from nearly jumping off the cliff.
268. Roger learns that Liz has been reviewing her will.
269. Liz procedes with her wedding plans after Vicki stops her from jumping off Widows' Hill.
270. Liz interrupts her wedding with the declaration that she killed Paul Stoddard with Jason as an accomplice.
271. Liz recounts the story of how she accidentally killed her husband.
272. Searching the basement room, Sheriff Patterson and Burke find a trunk buried beneath the floor.
273. Upon finding the trunk is empty, Liz learns she did not kill Paul after Jason admits the incident was a hoax.
274. Ordered by the sheriff to leave town, Jason overhears Barnabas tell Willie of his plans for Vicki.
275. After breaking into the Old House to find jewelry, Jason is strangled by Barnabas while opening his coffin.
276. Barnabas has Willie bury Jason in the mausoleum secret room.
277. Barnabas decides to host a costume party with the intention of Vicki dressing in Josette's gown.
278. Barnabas invites Vicki to help select costumes for the party.
279. When Vicki asks for Burke to be invited to the party, Barnabas secretly compares him to his 18th-century rival Jeremiah Collins.
280. At the costume party, Vicki goes into a trance during a seance.
281. After Josette's spirit speaks through her at the seance, Vicki receives Josette's music box as a gift from Barnabas.
282. Unable to remember her kidnapping, Maggie tells Julia she recalls being in a graveyard and hearing tinkling music.

283. When Julia takes Maggie to the cemetery, Vicki sees Maggie in the distance but Burke insists it was Vicki's imagination.
284. Placing Maggie under hypnosis, Julia learns she is terrified of the names Collins and Barnabas.
285. Barnabas invites Vicki to stay overnight at the Old House when a raging storm erupts.
286. As Vicki sleeps in Josette's room, Barnabas prepares to attack, but his conscience prevents him from biting her.
287. Posing as an historian, Julia comes to Collinwood hoping to discover the truth behind Maggie's disappearance.
288. While visiting Barnabas at the Old House, Julia notices that he does not cast a reflection in her compact mirror.
289. Julia sneaks into the Old House basement and finds Barnabas at rest in his coffin.
290. Vicki informs Barnabas that Josette's music box has a strange effect on her.
291. Barnabas apprehensively accepts Julia's offer to help him with a possible cure.
292. Dr Woodard urges Julia for details about Maggie's case.
293. Burke interrogates Barnabas about his background.
294. Maggie escapes Windcliff with Sarah's help and stumbles into the Blue Whale, collapsing at the sight of Barnabas.
295. Julia hypnotizes Maggie into forgetting about her ordeals with Barnabas.
296. Fearing his secret may be revealed, and distrusting Julia's techniques, Barnabas decides he must kill Maggie.
297. When Barnabas attempts to suffocate Maggie, he's stunned to hear his sister Sarah singing *London Bridge*.
298. Julia hypnotizes Maggie again after she starts to recall seeing a coffin.
299. Julia advises Vicki that Barnabas may be interested in Vicki being more than just a friend.
300. Wanting Vicki for himself, Barnabas decides Burke must be killed.
301. Burke begins investigating Barnabas' past.
302. Vicki announces she and Burke will wed. Barnabas urges Julia to speed up the experiments to make him a normal man.
303. Burke inists to Vicki that he is not jealous of Barnabas.
304. Growing further suspicious of Barnabas, Burke asks Vicki to stay away from the Old House and Barnabas.
305. Sarah shows David the mausoleum secret room.
306. Hearing her flute in the cemetery, Barnabas begs Sarah to come home with him, but she won't appear.
307. Vicki warns Burke that she will call off their marriage if he continues his investigation of Barnabas.
308. Maggie finds Sarah's doll in her bedroom.
309. Barnabas fears that Sarah has come back to expose him.
310. When Barnabas and Willie search the cemetery for Sarah, David hides inside the coffin in the mausoleum secret room.
311. David becomes trapped inside the mausoleum secret room.
312. Barnabas learns that Sarah has appeared to David.
313. Roger and Joe search the cemetery for David.
314. Willie warns Julia that Barnabas may kill David since Sarah may have told David about Barnabas.
315. Sarah shows David how to escape from the secret room. When he rushes out he runs into Barnabas' waiting arms.
316. At the cemetery, Burke arrives and takes David home before Barnabas can determine what David knows.
317. Upon seeing Sarah's tomb, Dr Woodard realizes the little girl Sarah who appeared to Maggie, David and Sam is a ghost.
318. Dr Woodard questions David about Sarah and notifies Julia he is taking Maggie out of her care.
319. Hoping to find Maggie's kidnapper, Sam and the sheriff decide to set a trap by pretending Maggie's memory is returning.
320. In a terrifying nightmare, Barnabas appears to David with his fangs bared.
321. Believing Maggie's memory is returning, Barnabas decides he must kill her.
322. Guarding the Evans' cottage, the deputies shoot a figure in the woods as it approaches Maggie's room.
323. Everyone learns that Willie was the intruder outside Maggie's room and that he's clinging to life after being shot.
324. David tells Liz that Willie is innocent and insists he must find Sarah.
325. David dreams of Sarah showing him a coffin room where Barnabas rises and menaces him.
326. Julia unsuccesfully attempts to hypnotize David.
327. Sarah warns David to stay away from the Old House.
328. Barnabas attempts to frame Willie for Maggie's kidnapping by placing Maggie's ring in Willie's room.
329. Dr Woodard diagnoses Willie as mentally unsound.
330. Instead of killing David, Barnabas decides to discredit the boy. He sends a giant bat to attack David in his room.
331. After Roger fails to believes David's story, Sarah gives David a toy soldier she claims will protect him.
332. Barnabas catches David in the Old House basement after the boy sneaks in and discovers Barnabas' open coffin.
333. Julia prevents Barnabas from harming David. Burke and Dr Woodard search the Old House to verify the boy's story.

334. After Burke and Woodard find no coffin in the Old House, David tries in vain to show them the mausoleum secret room.
335. Liz has David examined by a psychiatrist. Woodard encounters Sarah at the mausoleum.
336. After Sarah shows Woodard the mausoleum secret room, Woodard begins researching the Collins family history.
337. Woodard confronts Barnabas, telling him he's seen his sister Sarah, but Barnabas denies having a sister.
338. By eavesdropping outside the Old House, Woodard learns Julia has hidden her notebook detailing the experiments.
339. Woodard steals Julia's notebook from her bedroom.
340. Julia warns Woodard that Barnabas will kill him unless he cooperates with the experiments to cure Barnabas.
341. Barnabas forces Julia to help him kill Woodard with medication which will disguise the death as a heart attack.
342. Burke and Sam suspect Woodard may have been murdered.
343. Guilt-stricken over Woodard's death, Julia wants to abandon the experiments, but Barnabas insists they begin.
344. When Sarah informs him something dreadful is about to happen, David has a premonition that Burke is in danger.
345. Vicki is devastated to learn that Burke's airplane has crashed in Brazil and no survivors are discovered.
346. Barnabas offers to help Vicki restore Collinwood's west wing.
347. To make Barnabas subliminally undesirable to Vicki, Julia hypnotizes Vicki and shows her Barnabas in his coffin.
348. After forcing Julia to speed up the experiments, Barnabas begins to age rapidly.
349. Barnabas has aged to his true years, taking on the appearance of a 200-year-old man.
350. Believing David's claims may be true, Carolyn sneaks into the Old House and is bitten by the aged Barnabas.
351. After attacking Carolyn, Barnabas' youth is restored and Carolyn becomes his slave.
352. Spying for Barnabas, Carolyn sees Julia take Vicki, under hypnosis, to view Barnabas in his coffin.
353. Feeling the effects of Julia's hypnosis, Vicki becomes uncomfortable when Barnabas is in her presence.
354. Barnabas vows to kill Julia after Carolyn informs him of Julia's attempts to turn Vicki against him.
355. Julia realizes Barnabas is planning to kill her.
356. Julia warns Barnabas that her notebook containing his secrets will be discovered should anything happen to her.
357. For safekeeping, Julia gives her diary to lawyer Tony Peterson.
358. Barnabas orders Carolyn to retrieve the notebook from Tony.
359. Barnabas attempts to deceive Julia by insisting he cares for her.
360. Sarah appears to Julia, but refuses to protect her against Barnabas.
361. Barnabas attempts to drive Julia insane by making her believe Woodard's ghost is haunting her.
362. After stealing Tony's keys on a date, Carolyn is caught by Tony in his office as she tries to steal Julia's notebook.
363. Julia convinces Tony to disbelieve Carolyn's claim that Julia is trying to blackmail Liz with the notebook.
364. Sarah appears to Barnabas, telling him he must be good or he'll be punished. She vows to never appear to him again.
365. In an effort to discover if David's claims are true, a seance is held to contact Sarah. During the ceremony Vicki disappears.
366. Transported to the year 1795, Vicki meets the human Barnabas and the Collins family, startled by their resemblance to the 20th century Collinses.
367. Jeremiah Collins, Barnabas' uncle, agrees to help get Vicki hired as Sarah's governess.
368/369. Angélique, the maidservant of Barnabas' fiancé Josette du Prés, arrives and tells Barnabas she wants him for herself.
370. When Josette arrives, the jealous Angélique secretly practices witchcraft, causing Barnabas to nearly choke to death.
371. Angélique vows to herself to stop Barnabas and Josette's wedding.
372. Collins family servant Ben Stokes becomes Angélique's slave.
373. Angélique begins a spell to make Jeremiah and Josette fall in love with each other.
374. Angélique prevents Ben from telling Barnabas about her witchcraft.
375. Natalie discovers Jeremiah and Josette falling in love.
376. Natalie tells Josette's father André that she believes a witch is conspiring to prevent Josette and Barnabas' marriage.
377. Lieutenant Nathan Forbes pursues the visiting Millicent Collins after learning she is a family heiress.
378. Angélique turns Joshua Collins, Barnabas' father, into a cat in an effort to keep Jeremiah from leaving town.
379. Suspecting Vicki may be a witch, Natalie urges Barnabas to marry Josette immediately.
380. Angélique's supernatural influence Josette and Jeremiah to leave together before Josette can marry Barnabas.
381. Barnabas informs Angélique that he still loves Josette despite what has happened.
382. When Joshua reappears, his sister Abigail and Natalie are convinced Vicki is a witch after finding her modern charm bracelet.

383. Jeremiah and Josette return to Collinsport, and Barnabas challenges his uncle to a duel.
384. Barnabas wins the duel, mortally wounding Jeremiah.
385. The fanatical Reverend Trask is summoned by Abigail. He interrogates Vicki, attempting to reveal her as a witch.
386. Angélique makes Vicki appear to be the witch. Barnabas and Nathan hide Vicki in Collinwood, currently being built.
387. Trask forbids Joshua from moving the family into the newly-built Collinwood until he exorcises the evil spirits.
388. For revenge against Barnabas, Angélique decides to torture his sister Sarah.
389. Angélique promises Barnabas she can cure Sarah if he agrees to marry her.
390/391. The comatose Jeremiah dies, and Barnabas announces he and Angélique will wed.
392. Jeremiah's ghost summons Josette to the graveyard, where she and Naomi witness his hand rising from his grave.
393. Joshua moves everyone into the new Collinwood mansion.
394. Angélique summons Jeremiah's ghost to warn Barnabas he will haunt him forever if Barnabas marries Josette.
395. Although Joshua disinherits Barnabas for his plans to marry Angélique, Naomi gives Barnabas the Old House as a present.
396. Vicki confesses to Barnabas that she is from the future.
397. Ben finds Angélique in a grave where Jeremiah's ghost has placed her and takes her to the Old House for her wedding to Barnabas.
398. On a mission for Angélique, Ben is caught in Abigail's room and locked up after confessing the witch sent him.
399. Certain Vicki is hiding there, Abigail requests Trask exorcise the Old House.
400. During Trask's exorcism, Angélique causes Vicki's room to catch fire, sending Vicki out of the house and into Trask's arms.
401. Barnabas forces Ben to reveal the witch's identity by spelling out the first letter of Angélique's name.
402. Barnabas attempts to kill Angélique with a dagger.
403. Angélique warns Barnabas to not harm her or she will cause Josette to die.
404. Jailed as a witch, Vicki meets jailor Peter Bradford, who believes her incredible story.
405. After Barnabas shoots her, Angélique thinks she is dying and places a curse on Barnabas and a bat attacks him.
406. Recovering from her gunshot wound, Angélique regrets her curse on Barnabas and attempts to keep him from dying.
407. Josette visits Barnabas, aghast to find him near death.
408. Believing Vicki is a witch, Josette begs her to save Barnabas. Vicki tells her about the Collins history book.
409. Barnabas dies after pledging to Josette he'll be back.
410. To prevent Barnabas from rising as a vampire, Angélique goes to the secret room in the mausoleum to stake him in his coffin.
411. Barnabas rises as a vampire and strangles Angélique.
412. With Peter's help, Vicki leaves her cell to retrieve the Collins history book, which she brought from the present.
413. Sarah sees Barnabas outside her window and searches for him.
414. Barnabas attacks his first victim on the docks in town. Sarah runs in fear when she sees him with a bloodied face.
415. Ben finds Sarah in the cemetery. He takes her home where she dies of pneumonia in the arms of Barnabas.
416. Barnabas feels responsible for Sarah's death. Ben agrees to drive a stake through his heart.
417. Angélique's spirit prevents Ben from staking Barnabas.
418. Angélique summons Josette to the mausoleum where Barnabas almost bites her.
419. Millicent accepts Nathan's marriage proposal.
420. Nathan's wife Suki arrives, posing as his sister. Barnabas gives into his urges and bites Josette.
421. Noticing Josette's strange behavior, Natalie pleads with Vicki to break the spell.
422. Joshua visits the mausoleum and finds Barnabas' coffin empty.
423. Barnabas strangles Suki after she learns his identity. As she dies she's able to utter Barnabas' name to Nathan.
424. Millicent discovers that Suki was Nathan's wife.
425. To keep Barnabas from making Josette his vampire bride, Angélique lures her to Widows' Hill where she jumps to her death.
426. Millicent informs Joshua that she's seen Barnabas in the cemetery.
427. Vicki's witchcraft trial begins with Peter as her lawyer.
428. Returning to the mausoleum secret room, Joshua finds Barnabas is back in his coffin.
429. Barnabas vows to bring Josette back from the grave.
430. After resurrecting Josette, Barnabas is terrified at her disfigured face. She begs to be returned to her grave.
431. When Barnabas moves his coffin to the Old House basement, Abigail catches him rising at nightfall.
432. Dead from fright, Abigail's body is found by young Daniel Collins, Millicent's brother, in the woods.
433. Trask accuses Vicki of being responsible for Abigail's death.
434. Disobeying Joshua, Naomi goes to the court house to testify on Vicki's behalf.

435. Ben's testimony that Angélique is the witch is thrown out when Angélique appears in the courtroom and testifies.
436. Peter and Ben dig up Angélique's grave and find it empty.
437. The court finds Vicki guilty of witchcraft and sentences her to hang.
438. Aware that Trask is responsible for the injustice against Vicki, Barnabas vows revenge.
439. On the docks, Barnabas attacks Maude Browning.
440. Barnabas places Maude's dead body in Trask's bed.
441. Trask has a dream where Abigail leads him to the Old House.
442. Barnabas forces Trask to write a declaration of Vicki's innocence and walls Trask up to die in the Old House basement.
443. With the help of his friend Noah Gifford, Nathan schemes to gain control of Millicent's wealth.
444. Nathan wins back Millicent's acceptance.
445. Aware of Barnabas' supernatural existence, Nathan blackmails Joshua to allowing him to marry Millicent.
446. After discovering Barnabas' coffin, Joshua decides he must destroy Barnabas.
447. Joshua is stunned to discover bullets will not kill Barnabas, who informs his father that he's already dead.
448. After marrying Millicent, Nathan decides he must drive her insane when he learns she's leaving her money to Daniel.
449. Knowing Barnabas and his coffin have been moved to Collinwood's tower room, Nathan sends Millicent there and she's bitten.
450. At Natalie's suggestion, Joshua brings in Bathia Mapes, a good witch, in an attempt to cure Barnabas.
451. Angélique stops Bathia from helping Barnabas by sending her up in flames.
452. As Vicki escapes jail, with Peter's help, she is wounded by a gunshot.
453. After Ben hides her and Peter in the mausoleum secret room, Vicki dreams that Nathan is trying to kill Daniel.
454. Nathan hires Noah to kill Daniel, but Vicki hides the boy in the secret room.
455. Vicki saves Daniel's life by shooting Noah to death. Nathan takes Peter to jail, accusing him of Noah's murder.
456. To prevent Naomi from implicating him with Daniel's abduction, Nathan tells her Barnabas is still among them.
457. Naomi is horrified to witness Barnabas attacking Millicent at the gazebo.
458. Naomi takes poison and goes to the tower room. She tells Barnabas she forgives him as she dies in his arms.
459. Barnabas plans to kill Nathan after learning Nathan was responsible for Naomi learning Barnabas' secret.
460. After Barnabas kills Nathan, Joshua chains Barnabas in his coffin in the mausoleum secret room. As Vicki is hung at the gallows, Peter vows to find her again someday.
461. When the hood is pulled off the dead body at the gallows, the body of Phyllis Wick is found, not Vicki. In the present day, Vicki finds herself back at the seance.
462. After returning from 1795, Vicki is bitten by Barnabas, who fears she has learned his secret in the past.
463. Barnabas is terrified when he sees Vicki has purchased a portrait of Angélique from a local antique shop.
464. Although Vicki cannot clearly recall the events of 1795, Barnabas decides he must have control over her.
465. Under Barnabas' power, Vicki agrees to elope with him, but she crashes her car when she sees a Peter look-alike at the roadside.
466. Barnabas and Vicki are hospitalized. Dr Eric Lang reveals Barnabas to the sunlight for the first time in 200 years.
467. Dr Lang informs Barnabas he has been cured by a blood transfusion.
468. With Barnabas a human again, his fang marks on Vicki and Carolyn have disappeared.
469. Lang tells Jeff Clark, his assistant who looks exactly like Peter Bradford, to stay away from Vicki.
470. Vicki tells Barnabas she cannot marry him because she is in love with Jeff, who she believes is Peter Bradford.
471. With his experiment to permanently cure Barnabas, Lang offers to give Barnabas the physical appearance of Jeff.
472. Angélique's portrait possesses Roger into nearly killing Lang.
473. Roger appears with a new, mysterious wife, Cassandra.
474. Vicki realizes Cassandra is Angélique in disguise.
475. Barnabas gives Lang a talisman to protect him from Angélique's withcraft.
476. Dr Lang reveals his experiment will transfer Barnabas' life force into a man-made creature.
477. Angélique tells Barnabas his curse will return as the climax of a dream curse, passed on by those around him.
478. The dream curse begins with Maggie, who dreams of a room full of doors where she finds a skull.
479. Barnabas tries to dissuade Lang from using Jeff's face in the experiment.
480. Julia discovers that the experiment involves the creation of a living being from human parts.
481. Cassandra forces Tony to steal the talisman from Lang.
482. Maggie tells her dream to Jeff, who subsequently has the same dream, with the additional discovery of a skeleton.

483. Barnabas persuades Julia to release Willie from Windcliff. Joe orders Willie to stay away from Maggie.
484. Lang has the dream. At its climax he sees a headless creature, his creation, laughing at him.
485. The experiment begins. Cassandra makes Lang ill.
486. Before dying, Lang leaves a message on his tape recorder. Julia has the dream.
487. Julia asks Stokes to help stop the dream curse.
488. Julia studies Lang's notes on the experiment.
489. Cassandra renders David mute when he goes to tell Roger of her treachery.
490. Julia conducts the experiment. Afterwards, Barnabas is still alive and the creation, Adam, also comes to life.
491. Barnabas and Julia find Adam cannot speak and seems to act like a small child.
492. Cassandra lifts David's silence so he can pass the dream curse on to Mrs Johnson.
493. After Adam runs away, Barnabas captures him, places him in chains, and hides him in the Old House basement cell.
494. Willie is ordered to stay with Adam, who privately hears Lang's message on the tape recorder.
495. Adam escapes and is shot by Roger, who thinks he is threatening David.
496. Julia treats Adam's wounds. He learns to speak.
497. Wearing Josette's earrings compels Maggie to visit the Old House, where Willie tries to be friends with her.
498. Barnabas hires Sam to age the portrait of Angélique. As he does, Cassandra ages.
499. Cassandra causes Sam to become blind after he refuses to return the portrait to her.
500. Taunted by Willie, Adam escapes and attacks Barnabas.
501. Barnabas decides to kill Adam. Adam kidnaps Carolyn.
502. Adam tries to comfort Carolyn. Willie has the dream.
503. Julia hypnotizes Willie, but he cannot forget the dream. Adam is captured and jailed.
504. Liz suspects Barnabas knows who Adam is. Adam escapes from jail.
505. After saving Carolyn from falling off Widows' Hill, Adam leaps off the cliff.
506. Barnabas and Willie search for Adam. Willie tries to tell the dream to Carolyn.
507. With Stokes as her beckoner, Carolyn has the dream.
508. During his dream, Stokes confronts Angélique.
509. Sam befriends Adam, who runs off when Stokes arrives.
510. In an attempt to defeat Angélique, Stokes, Julia and Tony hold a seance to summon Reverend Trask.
511. Trask spirit appears to prepare revenge on Barnabas.
512. Trask summons Barnabas' 1795 victims, holds a mock trial, and finds him guilty.
513. When Liz threatens to tell Roger she saw Cassandra and Tony kissing, Cassandra puts a spell on her.
514. Cassandra's spell makes Liz terrified of being buried alive.
515. Julia sees the ghost of Josette weeping and realizes Barnabas is bricked up behind the Old House basement wall.
516. Julia and Willie rescue Barnabas. Cassandra makes Liz believe she's Naomi.
517. Cassandra visits Sam in the hospital, compelling him to tell the dream to Vicki.
518. Sam dies before he can tell Vicki the complete dream. Stokes befriends Adam.
519. Trask exorcises Cassandra, causing her to disappear.
520. Believing she's Naomi, Liz takes poison.
521. Warlock Nicholas Blair arrives at Collinwood, claiming to be Cassandra's brother.
522. Nicholas takes Angélique's portrait to discover her whereabouts.
523. Nicholas hypnotizes Tony to learn where Cassandra is.
524. Jeff dreams of Nathan Forbes in the past. Jeff attacks Joe, thinking he's Nathan.
525. Nicholas uses Vicki to lead him to the tree where Cassandra was exorcised.
526. Nicholas brings Cassandra back to Collinwood.
527. Stokes warns Vicki to leave town to avoid the dream.
528. While Vicki stays at Evans Cottage, Maggie sees Angélique appear at Vicki's bedside.
529. Vicki discovers Angélique has attempted to trick her into having the dream.
530. Cassandra raises Sam's ghost, forcing him to tell Vicki the dream.
531. Barnabas and Willie take Joe to the hospital after he's attacked by Adam. Vicki has the dream.
532/533. Maggie meets Nicholas, who is infatuated with her.
534. Cassandra tricks Barnabas into confronting Vicki.
535. Barnabas forces Vicki to tell him the dream so she won't suffer. He wakes unharmed, but is attacked by a bat.
536. Believing Barnabas is dead, Julia and Willie bury him.
537. Julia realizes Barnabas is not dead when she discovers Adam is still alive.
538. Stokes and Julia dig up Barnabas, who is still human.
539. Carolyn hides Adam in the west wing of Collinwood.
540. David plays Lang's taped message to Cassandra.
541. Nicholas hears the tape and changes it before David plays it to Julia.
542. Adam reads Carolyn a love poem when she brings food.

543. Nicholas summons Lang's ghost and learns Julia brought Adam to life.
544. Nicholas discovers that Adam is hidden at Collinwood.
545. Nicholas meets Adam, gaining his friendship and trust.
546. After Cassandra tries to kill Adam, Nicholas takes away her powers.
547. Cassandra confesses to Barnabas she's really Angélique. She begins to age rapidly.
548. Barnabas refuses to forgive Angélique of her past evils, and she dies.
549. Nicholas moves into a house by the ocean and places Angélique's coffin in the basement.
550. Adam tries to kill himself when Carolyn spurns him.
551. Adam demands that Barnabas create a mate for him.
552. Vicki informs Barnabas she and Jeff will be married.
553. After abducting her, Adam tells Vicki she's a hostage.
554. Handyman Tom Jennings finds Angélique's coffin and is attacked in the woods.
555. Adam takes Vicki to Nicholas' house and she is drugged.
556. Nicholas releases Angélique as a vampire under his power.
557. Stokes tries to get Adam to tell him where Vicki is.
558. Julia agrees to create a mate for Adam, who threatens to destroy the entire Collins family.
559. After seeing Joe with Maggie, Nicholas orders Angélique to attack Joe.
560. Willie is persuaded to help with the experiment.
561. Julia prepares to create Adam's mate.
562. Nicholas fears Tom will reveal Angélique's secret.
563. Under Angélique's control, Joe helps her kill Tom.
564. Tom's coffin is found empty when Barnabas forces Willie to dig up the grave.
565. As a vampire, Tom attacks Julia at the Old House.
566. Julia tells Barnabas she cannot finish the experiment.
567. Barnabas discovers the fang marks on Julia's neck.
568. Roger learns that Liz has escaped from Windcliff, where she's been under observation for her fear of death.
569. Tom bites Julia again after summoning her to his tomb.
570. Barnabas rescues Julia and fights Tom.
571. After dawn, Barnabas stakes Tom in his coffin, but later the coffin is missing.
572. Joe uncontrollably leaves Maggie when Angélique calls.
573. Joe apologizes to Maggie, but leaves again when Angélique summons.
574. Angélique overhears Nicholas learning from Willie how the experiment to create Adam used a life force.
575. Determined to be the life force in the second experiment, Angélique bites Jeff.
576. Roger offers Jeff a job. Liz dreams of being buried alive.
577. Adam attacks Tony after seeing him kiss Carolyn.
578. Adam escapes from the west wing. Roger is shocked at the changes in Liz' will.
579. Vicki returns her engagement ring when Jeff can't explain his strange behavior.
580. Learning more about the experiment, Angélique again bites Jeff and orders him to begin.
581. Jeff begins the experiment using Angélique as the life force.
582. Unaware Angélique is present, Barnabas stops the experiment and decides Maggie must be the life force.
583. Fearing for Maggie's safety, Willie kidnaps her.
584. Willie hides Maggie in the mausoleum secret room.
585. Barnabas vows to kill Adam, but Adam beats him up.
586. Barnabas and Carolyn save Vicki from being strangled by Adam, who wants Carolyn for the life force.
587. Willie stops Maggie from escaping from the mausoleum.
588. Maggie remembers what Barnabas was and what he did to her.
589. Carolyn tells Barnabas she will be the life force for Adam's mate, Eve.
590. Julia begins the experiment after Adam prevents her from hypnotizing Maggie.
591. Something goes wrong during the experiment, and Julia warns Carolyn may die.
592. After the experiment, Carolyn appears to be dead and her body disappears.
593. Julia tries to hypnotize Maggie into forgetting.
594. Carolyn reappears in full health. Nicholas summons Danielle Rogét's evil spirit to serve as the new life force.
595. Adam brings Leona Eltridge to the Old House. She dies during the experiment and Eve comes to life.
596. Stokes reveals that Leona Eltridge is an anagram for Danielle Rogét, one of the 18th century's most evil women.
597. Spirits lead Barnabas and Stokes to the basement where Danielle's body has disappeared, along with Adam and Eve.
598. David frees Maggie after seeing Willie leave the secret room in the mausoleum.
599. Barnabas is relieved, but puzzled, to learn that Maggie has no memory of what happened in the mausoleum.
600. Eve tells Nicholas of her hatred for Adam.

601. Harry tells Nicholas that Barnabas plans to kill Eve.
602. Adam brings Eve to the basement of Nicholas' house.
603. After making plans for a special mausoleum, Liz is found in the cemetery and thought to be dead.
604. Liz suddenly revives after being declared dead. Vicki decides to give Jeff another chance.
605. Barnabas goes to Nicholas' house to kill Eve, but finds Angélique waiting there for him.
606. Angélique bites Barnabas, putting him under her power. Nicholas demands she not see Barnabas without permission.
607. Angélique rejects Joe, who stabs himself in a rage.
608. Summoned by Angélique, Barnabas takes Joe's body to Julia, who discovers the wounds on Joe's neck.
609. Eve sees Jeff outside Collinwood and calls him Peter Bradford.
610. Nicholas sends Eve back to the past to meet Peter, who rejects her love.
611. Maggie turns down Nicholas' marriage proposal.
612. Angélique orders Barnabas to give Joe poison.
613. Julia catches Barnabas trying to give poisoned medicine to Joe, who later tries to strangle Barnabas.
614. After Joe is found unconscious in the mausoleum, he confesses he attempted to kill Barnabas.
615. The sheriff questions Mrs Johnson, Julia, and Barnabas about Joe.
616. Julia locks Barnabas in the basement after discovering fang marks on his neck. He escapes through a secret passage.
617. Roger dreams about Vicki and Jeff's wedding and is determined to stop it after seeing Eve kissing Jeff.
618. Planning to go away with him, Angélique summons Barnabas to a hut near the sea, but he later escapes.
619. Vicki finds Barnabas in the woods and brings him to the west wing. Julia sees Angélique in the woods.
620. At Nicholas' house, Julia finds Adam suffering from the same neck wounds as Barnabas.
621. Nicholas plans to destroy Angélique, but her coffin is empty.
622. Angélique has moved to a different coffin. She performs a ceremony to send Eve back in time to find Peter.
623. In 1796, Eve sees Peter in jail. Refusing her offer of help, he writes her a note before going to the gallows.
624. Eve returns to the present and prepares to stop Jeff and Vicki's wedding.
625. Jeff calls off the wedding and goes to Peter Bradford's grave after Eve gives him the note from Peter.
626. Jeff digs up Peter's grave and finds it empty. Adam kills Eve, and Jeff and Vicki find her body in his closet.
627. Joe and Julia meet Chris Jennings and mistake him for his late, identical brother, Tom.
628. Angélique visits the Netherworld, and tells Diabolos that Nicholas is in love with Maggie.
629. Diabolos orders Nicholas to sacrifice Maggie in a Black Mass.
630. When Vicki learns of his plans, Nicholas revives Tom and orders him to attack her.
631. Tom vanishes forever when Barnabas confronts him with a crucifix at sunrise.
632. Chris' young sister Amy is pleased her brother will stay in town. Strange noises are heard in Chris' hotel room.
633/634. Barnabas prevents Adam from reviving Eve with a new experiment. Nicholas appears to be destroyed in a fireball.
635. Adam kidnaps Vicki again, hoping to reattempt the experiment himself, but he fails.
636. Stokes prepares to send Adam to a clinic to remove his scars. Jeff discovers he really is Peter Bradford.
637. After they are married, Vicki watches in horror as Jeff fades away, back to his own time in the 1700's.
638. Liz is attacked by a strange animal in the woods.
639. When Amy moves in, David shows her the west wing where she talks with Quentin Collins on a disconnected telephone.
640. David and Amy hold a seance to contact Quentin.
641. Stokes tells Vicki she can be with Jeff if she dies.
642. During a seance to contact Jeff, the spirit of a gypsy, Magda, speaks through Carolyn.
643. Amy tells David that Quentin is angry.
644. David searches for Quentin after hearing his music in the west wing.
645. Liz and Barnabas search for David and Amy, who find Quentin's skeleton in his sealed-off room.
646. The ghosts of Quentin and Beth Chavez possess David and Amy after silently appearing before them.
647. The possessed David and Amy try to kill Roger. Stokes brings Janet Findley, a medium, to investigate Collinwood.
648. The children trap Ms Findley in the secret passage. Amy sees the mark of the pentagram on Joe.
649. Ms Findley dies of fright after encountering Quentin, Ms Findley dies of fright.
650. Jeff briefly returns to the present before he and Vicki disappear together into the past.
651. Following a visit from Joe, Chris transforms into a werewolf.
652/653. Maggie is hired as David's new governess. Joe is attacked by the werewolf.

654. Chris convinces Joe to shoot him after he turns back into the werewolf, but the bullets have no effect.
655. Liz falls into a death-like coma after having a nightmare where Cassandra tells her she'll be buried alive.
656. To get them away from Collinwood, Barnabas decides the children should go on a trip with him and Maggie to Boston.
657. When Vicki's clothes reappear in her closet, Mrs Johnson believes she wants to return from the past.
658. Joe is taken to Windcliff in a straitjacket after seeing visions of Tom as a vampire and Chris as a werewolf.
659. David photographs Barnabas and Carolyn, but a silhouette image of Vicki, hanging, appears on the photo.
660. Barnabas decides to go back in time to save Vicki.
661. Barnabas summons Peter to help him go back to 1796.
662. In 1796, Barnabas tells Ben he plans to alter history.
663. Barnabas forces Nathan to sign a confession that he lied during Vicki's witchcraft trial.
664. Angélique tells Barnabas she'll save Vicki by putting her under a spell, but then decides not to release her.
665. Vicki comes back to life after Ben torches Angélique.
666. After saving Barnabas from Nathan and Natalie, Ben complies with Barnabas's request to chain him in his coffin.
667. In the present, Julia and Willie release Barnabas from the chained coffin.
668. Carolyn convinces Chris to move into the vacant caretaker's cottage on the estate.
669. Maggie rescues Mrs Johnson after David locks her in the cottage.
670. Maggie nearly witnesses Chris turn into the werewolf.
671. Presumed dead, Liz is paralyzed in her coffin, but senses that Carolyn is in danger.
672. Carolyn is attacked by the werewolf, but Barnabas rescues her. Liz revives and returns to Collinwood.
673. Barnabas visits Chris, telling him about the attack. Amy instinctfully burns Chris' blood-stained shirt.
674. Carolyn's friend Donna visits Chris as he turns into the werewolf.
675. Under suspicion for Donna's death, Chris is taken into custody, then released when Barnabas provides an alibi.
676. Chris confides in Barnabas the story of the night when he first changed into the werewolf.
677. Barnabas and Julia find Chris unconscious after Quentin's ghost poisons him.
678. Beth warns Amy that Quentin is trying to kill Chris.
679. Quentin scares Amy. Maggie follows David to the west wing.
680. David vows revenge when Maggie punishes him for lying.
Maggie is shocked to see Quentin in the west wing.
681. Maggie and Liz search the west wing, but only find a dummy dressed like Quentin.
682. At a seance, Mrs Findley speaks through Mrs Johnson.
683. Julia hypnotizes Chris to learn if he knows anything about Beth, who later appears to him in the woods.
684. After finding a pentagram in a child's coffin, Barnabas calls jeweler Ezra Braithwaite for assistance.
685. Ezra dies of fright after Quentin appears to him and Ezra realizes he is the same Quentin who lived in 1897.
686. Roger returns from a business trip, disturbed to find Barnabas accusing David of stealing Ezra's record book.
687. Barnabas places Chris in the mausoleum secret room so everyone will be safe when Chris turns into the werewolf.
688. Ned Stuart tells Barnabas about his sister, Sabrina, who was once going to marry Chris.
689. To punish David for not fully obeying his orders, Quentin causes David's arm to feel as if it is on fire.
690. Chris accuses Ned of poisoning him. Maggie hears Quentin's laughter as she searches for David and Amy.
691. Quentin begins to strangle Maggie but Liz and Mrs Johnson rescue her. Maggie and Liz hear Quentin's music.
692. Liz and Julia are convinced the children are possessed by two ghosts. Chris and Julia visit Ned and Sabrina.
693. Stokes performs an exorcism on Collinwood.
694. Quentin's laughter is heard echoing through the empty mansion after the family abandons Collinwood.
695. Hoping to end Quentin's control, David and Amy sneak back into Collinwood to destroy the old telephone.
696. Barnabas finds Maggie in a 19th century gown, unable to remember her name.
697. When Barnabas meets Sabrina, she sees his wolf's head cane and recalls what happened with Chris two years prior.
698. At the mausoleum, Barnabas and Julia discover Chris is still a werewolf even though there is no full moon.
699. Julia believes there is a connection between Chris and Quentin.
700. In an effort to save the comatose David, Barnabas goes into an I Ching trance, hoping to make contact with Quentin.
701. Barnabas inadvertantly travels to the year 1897, where he summons Sandor the gypsy to free him from his coffin.
702. Magda the gypsy meets Barnabas and realizes he is a vampire after he places her husband Sandor under his powers.

703. Quentin is immediately suspicious when Barnabas introduces himself at Collinwood as a cousin from England.
704. Quentin demands that his elderly grandmother Edith Collins tell him the family secret.
705. After seeing Barnabas, Edith unsuccessfully tries to tell Edward Collins that Barnabas is the family secret.
706. Edith dies and Edward vows to learn the family secret.
707. Governess Rachel Drummond sees a light coming from the tower after Quentin tells her the legend of the tower room.
708. Quentin forces young Jamison Collins to steal Edith's will, which is hidden inside her coffin.
709. Barnabas tells Rachel she resembles Josette Collins.
710. Angélique rises from the flames after Quentin and Evan Hanley hold a ritual to raise a spirit to deal with Barnabas
711. When Barnabas believes Rachel is the reincarnation of Josette, Angélique casts a spell, causing Rachel to choke.
712. Angélique hypnotizes Rachel to lie in Barnabas' coffin.
713. Barnabas asks Magda for an amulet to protect Rachel.
714. Brothers Quentin, Edward, and Carl Collins are shocked when sister Judith is the sole beneficiary of Edith's will.
715. The insane Jenny Collins, Quentin's wife, escapes from the locked tower room and sets fire to Edward's room.
716. Jenny attacks Rachel and locks her in the tower room.
717. Judith moves Jenny to the basement for safe keeping.
718. While investigating the tower room, Angélique confronts Barnabas, who is shocked that she has returned.
719. Jenny hears Quentin's music and escapes from her room.
720. After Jenny stabs Quentin and leaves him to die, Barnabas finds servant Dirk Wilkins standing over the body.
721. Hoping to save Quentin, Barnabas summons Angélique.
722. Ressurected as a zombie, Quentin possesses Jamison.
723. Barnabas and Carl cover his grave with cement, but Quentin escapes as the zombie and abducts Rachel.
724. Barnabas, Madga, and Sandor unsuccessfully perform a ceremony to make Quentin's spirit return to his body.
725. Through prayer, Reverend Gregory Trask attempts to rid Jamison's body of Quentin's spirit.
726. When Quentin and Jamison return to normal, Trask believes his prayers were responsible for their recovery.
727. Barnabas bits Charity Trask, the reverend's daughter.
728. Edward refuses to tell Quentin where Jenny is hidden.
729. After seeing a vision in the flames, young Nora Collins searches for her long-absent mother, Laura Collins.
730. When Laura returns to Collinwood, her husband Edward offers her money to go away forever.
731. Quentin attempts to strangle Laura, insisting that he saw her die on a burning pyre in Egypt.
732. Laura renders Quentin unconscious with fiery pain. Angélique agrees to revive him if Barnabas will marry her.
733. Rachel warns Laura of the cruelties Jamison and Nora will endure if they stay at Trask's Worthington Hall school.
734. Trasks vows severe punishment when Jamison escapes from school after being locked in a closet for disobedience.
735. When Trask refuses to return the children to Laura, Worthington Hall catches on fire.
736. Quentin tries to destroy Laura by extinguishing the fire in the urn containing her supernatural powers.
737. Laura prays to Ra, the Egyptian sun god, and enslaves Dirk, deriving from him the warmth she needs to survive.
738. Laura tells Jamison that Quentin is trying to kill her. Barnabas is shocked at the sight of Laura.
739. Barnabas and Charity find a portrait of Jeremiah Collins' first wife, who looks exactly like Laura.
740. Barnabas sends Sandor to find Laura's grave. Edward tells Barnabas what he knows of Laura's history.
741. Barnabas questions Quentin about what happened in Egypt. Laura admits she's come back for her children.
742. Barnabas uses an incantation from the Egyptian Book of the Dead to conjure up the spirit of Laura.
743. Quentin and Barnabas decide to try to destroy Laura. Laura orders Jenny to find Quentin and kill him.
744. Jenny meets Barnabas at the Old House. Fearing for his life, Quentin takes a pistol and searches for Jenny.
745. Magda is shocked to find that Jenny, her sister, has gone mad and has been locked away secretly in Collinwood.
746. Magda threatens to curse Quentin if he doesn't leave Jenny alone.
747. Jenny prepares to kill Beth and Quentin after overhearing them declare their love for each other.
748. In a desperate struggle, Quentin accidentally kills Jenny.
749. Magda warns Quentin his curse will begin at nightfall.

750. At sunset, Magda recites an incantation. Quentin is struck with sudden pain when the full moon rises.
751. At Trask's school, teacher Dorcas Trilling is murdered.
752. Evan believes a pentagram may protect Quentin from the curse, but Quentin turns into a werewolf as Beth watches.
753. Beth protects herself from the werewolf by stepping inside a pentagram drawn on the floor.
754. Jamison goes to Laura, who vows to leave Collinwood soon.
755. In the grave of Ben Stokes, Dirk finds the diary which Laura believes contains the secret of Barnabas.
756. Laura plans to destroy Barnabas after learning he is a vampire.
757. Angeliqe and Quentin perform a ceremony to take Laura's life force away from her.
758. Laura calls on Ra to help her destroy Angélique with fire.
759. Barnabas attacks Dirk and destroys Laura's letter to Judith which reveals Barnabas is a vampire.
760. Laura attempts to lure Jamison and Nora into the fire, but Angélique's spell causes her to age and disappear.
761. Quentin pleads with Evan to help him end the curse.
762. Quentin and Evan grow suspicous of Trask's involvement with Judith.
763. Magda regrets cursing Quentin when she learns of the existence of Quentin and Jenny's two half-gypsy children.
764. Barnabas bites Beth when she fails to answer his questions.
765. Beth tells Barnabas about Quentin's werewolf curse.
766. Magda informs Barnabas of an old woman whose daughter may be able to lift Quentin's curse.
767. Jamison tells Barnabas of his dream about Quentin and David Collins and wonders why Quentin was dead in the dream.
768. Barnabas orders Beth to guard him during the daytime.
769. Barnabas attacks Dirk after he reveals Barnabas' secret to Jamison.
770. After Jamison sees Barnabas' coffin, Edward investigates.
771. Carl brings a new girlfriend to Collinwood, Pansy Faye, a showgirl and mentalist, who dies mysteriously.
772. At Trask's prompting, Evan's blackmagic forces teacher Tim Shaw to fatally poison Trask's wife, Minverva.
773. Rachel suggests a hiding place to Tim, where he finds a coffin.
774. Dirk, risen as a vampire, attacks Tim, Rachel, and Judith.
775. Dirk orders Barnabas to bring Laura back to life.
776. Edward discovers Dirk's hiding place and stakes him.
777. Trask is forced to absolve Tim of guilt for the murder of Minerva. Carl hears Pansy's voice in the graveyard.
778. Magda returns from a trip with a strange box containing the magical hand of Count Petofi.
779. After Carl sees Barnabas enter the mausoleum, Quentin traps Carl in the secret room with Barnabas in his coffin.
780. Barnabas kills Carl, fearing he's revealed his secret.
781. Barnabas finds his coffin chained and covered with a cross.
782. Trask attempts to use Charity to trap Barnabas.
783. The hand of Count Petofi mysteriously removes Barnabas' fang marks from Charity's throat.
784. Trask persuades Judith to marry him and tells her Barnabas' secret.
785. Edward learns Judith has altered her will in favor of Trask. Magda tries to cure Quentin with Petofi's hand.
786. The werewolf is caught in the jaws of an animal trap.
787. Evan steals the hand of Count Petofi. Barnabas tries to free the werewolf, but is stopped by Edward.
788. Judith thinks she's Minerva and accuses Evan of murder.
789. Evan and Trask raise Minerva's ghost to scare Judith.
790. Quentin and Judith encounter the ghost of Minerva.
791. Evan and Trask persuade Judith to sign a paper committing her to a sanitarium.
792. A strange newcomer, Aristede, forces Quentin to give him Count Petofi's hand. Quentin asks for Angélique's help.
793. Using the hand of Count Petofi, Angélique fails in her ceremony to cure Quentin.
794. Julianka, a gypsy, tells Barnabas she'll end Quentin's curse if Count Petofi's hand is returned to the gypsies.
795. Aristede traps Quentin under a bladed pendulum which will kill Quentin unless Aristed can regain Petofi's hand.
796. Julianka is found dead with a strange mark on her head.
797. During a seance, Julianka's spirit refuses to help Quentin. She curses Magda so that everyone she loves will die.
798. After Sandor dies and Magda learns that Quentin's son is also dead, she tries to destroy the hand of Count Petofi.
799. Aristed enlists Tim help in regaining Petofi's hand.
800. When new arrival Victor Fenn-Gibbons loses his glove, Magda and Quentin discover that he is really Count Petofi.
801/802. Petofi possesses Jamison by placing him under a spell.

803. Petofi's powers cause Edward to believe he's a servant.
804. Charles Delaware Tate arrives to paint Quentin's portrait.
805. Barnabas kidnaps Jamison and locks him in a cell.
806. As Charity looks at Tate's portrait of Quentin, its features change to look like those of the werewolf.
807. Aristede reveals Tate's talent was a gift from Petofi.
808. Petofi learns Barnabas has travelled from the future.
809. After a dream, Charity accuses Quentin of murder.
810. Magda summons a spirit to help cure Quentin's daughter.
811. At Trask's suggestion, Edward tries to strangle Quentin.
812. Tim returns to town with Amanda Harris and possession of Count Petofi's hand, which he asks Nora to hide for him.
813. Under Petofi's possession, Jamison takes Petofi's hand from Nora.
814. Count Petofi recovers his hand and reattaches it.
815. Count Petofi tells Barnabas he will cure Jamison if Barnabas will reveal the secret of his travel through time.
816. After chaining Barnabas in his coffin, Petofi causes Jamison to be possessed by the spirit of David Collins.
817. Quentin and Beth try to free Barnabas from his coffin.
818. Finished with the portrait, Tate realizes that Quentin is the werewolf.
819. Count Petofi causes Charity to be possessed by Pansy.
820. Gypsy King Johnny Romano arrives looking for the hand.
821. King Johnny accuses Magda of counterfeiting the hand.
822. Tate sees Amanda and recognizes her as his fantasy.
823/824. Charity drugs Beth to keep her away from the gypsies.
825. Quentin releases Barnabas from his chained coffin.
826. The gypsies place Magda on trial in the mausoleum.
827. King Johnny prepares to cut off Petofi's hand.
828. Angélique tries to put an end to Petofi's spell.
829. Edward and Jamison regain their true identities.
830. Magda chains up Quentin and Trask discovers he is the werewolf.
831. Angélique tries to kill Trask, who locks Quentin in a basement cell to await his transformation into the werewolf.
832. When Quentin does not change during the full moon he finds the face in his portrait has changed instead.
833. Tate discovers objects materialize after he paints them.
834. Petofi offers to help Edward find and trap Barnabas.
835. Edward imprisons Barnabas but cannot bring himself to shoot the vampire.
836. In the present, Beth's ghost tells Julia how Quentin originally died in 1897.
837. Julia goes to 1897 using the I Ching wands, and Quentin frees Barnabas.
838. Petofi prevents Beth from shooting Quentin to death.
839. Julia agrees to stay in 1897 and try to cure Barnabas.
840. Using the I Ching wands, Petofi goes into a trance.
841. Barnabas learns where Petofi is holding Julia hostage.
842. Angélique agrees to help Barnabas defeat Petofi.
843. Tate tells Tim how he created a man by painting him.
844. When Lady Kitty Soames arrives to visit Edward, Barnabas recognizes her as the exact image of Josette.
845. The possessed Charity stakes Barnabas in his coffin.
846. Edward orders Barnabas' coffin to be sealed in the cave.
847. Quentin asks Amanda to marry him and go away together.
848. Tate learns Amanda loves Quentin and steals Quentin's portrait.
849. Petofi learns he must have a body that's alive in the future to inhabit if he is to travel to the future.
850. Quentin prepares to leave Collinwood with Amanda but is delayed when he finds his portrait is missing.
851. Angélique forces Quentin to return to Collinwood with her.
852. Kitty dreams of Angélique bringing gifts from her suitor.
853. Petofi gives Quentin a ring with special powers.
854. Petofi demonstrates his powers by blinding Quentin and curing him.
855. Beth desperately attempts to save Quentin from Petofi.
856. Petofi's mind has taken over Quentin's body so that Petofi will have a body to inhabit in the 20th century.
857. Aristede finds Petofi a woman to test the I Ching wands.
858. Julia hears voices from the present and is drawn back from the past.
859. Petofi orders Kitty to steal the portrait of Quentin.
860. Angélique suddenly postpones her marriage to Quentin.
861. Judith returns from the sanitarium, aware of Trask's scheme to take control of the Collins family wealth.

862. With Petofi's mind in Quentin's body, Petofi makes Evan believe he really is Quentin.
863. Quentin, his mind trapped in Petofi's body, forces Evan to dig a grave and threatens to bury him alive.
864. Charity warns Angélique that Quentin isn't who he seems.
865. Angélique learns about the mind switch from Petofi.
866. At the Old House, Kitty is mesmerized by Josette's portrait.
867. Angélique persuades Aristede to save her from the flames.
868. Cured of his vampirism by Julia's treatments, Barnabas returns, while a Doppelganger lays staked in his coffin.
869. Believing that the Barnabas double in the coffin is the vampire, Edward and Quentin torch the coffin.
870. Kitty accepts Edward's marriage proposal, but later comes to Barnabas when she believes she's Josette.
871. Angélique tells Petofi how she created Barnabas' double.
872. In the I Ching trance, Petofi moves through the door to Collinwood in the future, but is summoned back to 1897.
873. Petofi causes Kitty to realize she is Josette's reincarnation.
874. Beth discovers Petofi's mind is in Quentin's body.
875. Quentin reverses the mind switch and becomes himself again.
876. Under orders from Quentin, Aristede stabs Petofi.
877. Petofi recalls saving Aristede from the ghost of Garth Blackwood, a prison master Aristede killed in England.
878. While searching for Aristede, Blackwood murders Evan.
879. At Judith's orders, Tim bricks up Trask in Quentin's room.
880. Blackwood locates Aristede at the old mill and kills him.
881. Quentin is determined to leave Collinwood as soon as possible.
882. Barnabas persuades Angélique to help Quentin stay free of Petofi.
883. Blackwood sets fire to Tate's studio with Petofi inside.
884. Kitty, wearing Josette's wedding dress, fades into Josette's portrait.
885. Barnabas fades into Josette's portrait and finds himself in the year 1796, where Josette has returned.
886. Thinking Barnabas has betrayed her, Josette takes poison.
887. Barnabas, captured by the ancient Leviathan beings, is greeted as their master and is returned to the 20th century.
888. In the present, Julia and Carolyn meet new Collinsport residents Megan and Philip Todd, owners of the antique shop.
889. Julia is puzzled by Barnabas' strange behavior since his return.
890. Oberon, the Leviathan leader, tells Barnabas in a dream how to recognize their Chosen Ones.
891. Barnabas gives Megan the mysterious Leviathan box. When the lid is opened a loud breathing sound is heard.
892. A stranger introduces himself to Carolyn as her father, Paul Stoddard.
893. The Leviathan infant comes to stay with Philip and Megan.
894/895. Barnabas tells Philip he will be punished for allowing the Leviathan book to be stolen.
896. After stealing the Leviathan book, David is mesmerized by the sign of the Naga.
897. The ghost of Jenny tells Chris he should find Quentin.
898. Paul panics when he sees the Naga sign on his wrist.
899. Liz refuses to believe Paul's explanation for returning.
900. Paul realizes the Leviathans want to claim Carolyn due to an agreement he made with them when she was a child.
901. At the antique shop Carolyn hears strange breathing coming from the baby's room.
902. Paul warns Liz that Carolyn is in great danger.
903. Olivia Corey learns a portrait is concealed underneath her Tate painting.
904. While driving, Barnabas accidentally hits a man who resembles Quentin.
905. Julia searches for proof that the injured man is Quentin, although he claims to be named Grant Douglas.
906. Megan introduces a young boy, Alexander, to Carolyn, claiming he is Philip's nephew.
907. Despite Paul's warnings, Liz falls under possession of the Leviathans.
908. Paul realizes that Alexander is one of the Leviathans.
909. Julia attempts to help Grant realize he's Quentin.
910. Olivia arranges for Grant to stay at the town inn.
911. Hearing his music fails to bring back Quentin's memory.
912. Possessed, Amy tells Alexander she'll obey his orders.
913/914. Julia visits Harrison Monroe, discovering he's Charles Delaware Tate. A new Leviathan boy, Michael, appears.
915. To protect the Leviathans, Michael orders Barnabas to kill Julia.
916. Barnabas informs Liz that Julia must become a Leviathan.
917. Realizing Liz is under the Leviathans' control, Paul escapes from Collinwood and warns the police of the danger.
918. Chris and Grant visit Tate, who insists Grant is Quentin.

919/920/921. Hoping for a cure to his curse, Chris forces Tate to paint his portrait before the full moon rises.
922. Olivia confesses to Julia that she's really Amanda Harris and reveals a strange pact she made in 1897.
923. Mr Best informs Amanda she only has a few minutes to live unless she can make Quentin remember who she is.
924. Julia discovers Angélique, who has married Sky Rumson and no longer wants anything to do with the Collins family.
925. Michael causes Maggie to become trapped in a secret passage at Collinwood.
926. Barnabas stops Megan from following Michael's order to kill Philip.
927. Michael begins to transform into the next Leviathan child.
928. Michael tells Philip and Megan he wants to be human and has decided not to go through with the transformation.
929. Barnabas decides to help Paul escape from Collinsport.
930. Paul is attacked in Michael's room, but Barnabas saves him.
931. Julia reveals Quentin's 1897 portrait to Amanda and Quentin, who still suffers from amnesia.
932. The disfigured portrait brings back Quentin's memory.
933. Quentin and Amanda begin their journey to escape Mr Best, knowing they cannot touch until they cross the bridge.
934. Amanda becomes trapped on the falling bridge and is buried alive when she and Quentin accidentally touch.
935. At the antique shop, Sheriff Davenport discovers Jeb Hawkes, who is the fully-grown Leviathan child.
936. Jeb accuses Barnabas of betraying him and the Leviathans.
937. Julia notices the strange birthmark on Jeb's wrist is the same one that appeared on Alexander and Michael.
938. Julia confronts Barnabas with her knowledge of the Leviathans.
939. After Jeb proposes marriage to Carolyn, Barnabas tries to kill him.
940. Barnabas begs Angélique for help in fighting the Leviathans.
941. Jeb conceals Maggie in a crypt with Sheriff Davenport, who Jeb has risen from the dead as a zombie.
942. Bruno arrives in town, anxious to prove his loyalty to Jeb.
943. Sabrina presents Chris with a flower she hopes will cure him.
944. Bruno tells Jeb that Sabrina can lead them to the werewolf.
945. Carolyn has a dream in which Jeb reveals his true self.
946. In the woods, Jeb is attacked by the werewolf.
947. Barnabas prevents Jeb from learning Chris is the werewolf.
948. Barnabas conducts a seance to reach Josette through Maggie.
949. Jeb catches Philip attempting to steal the Leviathan box.
950. At the Leviathan altar, Barnabas is attacked by a bat.
951. Again a vampire, Barnabas attacks a stranger and sets fire to the antique shop as revenge against the Leviathans.
952. Julia tells Barnabas she'll resume her injections to curse his vampirism.
953. Nicholas Blair returns to assist the Leviathans with their plans.
954. Barnabas attacks Megan and places her under his power. Angélique learns that her husband, Sky, is a Leviathan.
955. Quentin stops Barnabas from biting Maggie. Angélique initiates a spell to make Quentin and Maggie fall in love.
956. Willie and Maggie become trapped in the tower room.
957. Nicholas punishes Jeb's disobedience by menacing him with a supernatural shadow to follow him wherever he goes.
958. A mysterious figure of a man hanging appears in David's room.
959. Learning Chris is the werewolf, Bruno takes him hostage.
960. Bruno orders Davenport to kill Chris when the full moon rises.
961. Bruno decides to kill Jeb by trapping him with the werewolf.
962. Bruno informs Jeb that Megan has been attacked by Barnabas.
963. Jeb summons an army of zombies to kidnap Julia. Megan rises from the dead as a vampire.
964. Jeb demands Julia cure him. The zombies bury Quentin alive.
965. Nicholas warns Julia to not interfere with the Leviathans.
966. Carolyn has a nightmare about Jeb killing her father.
967. The ghost of Peter Bradford warns Jeb that he'll destroy him.
968. Philip dies by falling off Widows' Hill. Angélique sends Peter back to his grave and vows to destroy Jeb.
969. Jeb and Carolyn are married. Barnabas finds a room in the east wing which serves as entry to a parallel world.
970. Julia tells Barnabas of Stokes' theory of parallel time.
971. Julia instructs Willie to destroy Megan by staking her through the heart.
972. Carolyn learns a supernatural shadow is trying to kill Jeb.
973. In an effort to protect Chris, Sabrina tries to kill Bruno.
974. Bruno holds Sabrina hostage. Nicholas vows to kill Jeb.

975. Bruno sets a trap for Carolyn, locking her in a room with Chris as he is about to transform into the werewolf.
976. Roger sees his own double in the parallel time room.
977. Unable to control his urges, Barnabas attacks Sabrina.
978. Angélique agrees to help Jeb if he will destroy Nicholas.
979. Sky vows revenge when Jeb kills Nicholas by placing the shadow on him.
980. Sky pushes Jeb off Widows' Hill. Afraid of harming others in his own time, Barnabas enters parallel time.
981. In the world of parallel time, Barnabas attacks Carolyn Loomis. Newlyweds Quentin and Maggie arrive.
982. Writer William H. Loomis, Carolyn's husband, discovers Barnabas' secret and traps him in a chained coffin.
983. Quentin's son, Daniel, is determined to drive Maggie away.
984. Daniel believes his dead mother Angélique is coming back. Angélique's identical twin sister, Alexis, arrives.
985. Scientist Cyrus Longworth tells Chris Collins of his experiments to separate a person's good and evil sides.
986. Jealous of Alexis, Maggie has left Collinwood and sends a telegram to Quentin saying she may not return.
987. Bruno suspects that Alexis is really Angélique.
988. Quentin and Alexis stop Bruno from opening Angélique's tomb. Cyrus tests his experiment by drinking a potion.
989. The police question Cyrus about an attack on Sabrina the previous night. Cyrus finds her ring in his pocket.
990. Sabrina convinces everyone at Collinwood to participate in a seance to contact Angélique's spirit.
991. Sabrina believes someone at the seance murdered Angélique. Daniel thinks Alexis is really Angélique.
992. Hannah Stokes tells Bruno that Angélique's spirit is present at Collinwood.
993. Alexis and Quentin become convinced Angélique is not at rest.
994. The ghost of Damion Edwards begins haunting Collinwood.
995. Cyrus drinks his potion and transforms into John Yaeger.
996. Yaeger flirts with Blue Whale barmaid Buffie Harrington.
997. Yaeger warns Buffie that she will never escape him.
998. Believing she's Angélique, Bruno attempts to strangle Alexis.
999. Quentin asks Cyrus for help in opening Angélique's tomb.
1000. Quentin, Cyrus, and Alexis discover Angélique's body has been perfectly preserved in her tomb.
1001. While Alexis views the body alone, Angélique comes back to life, kills Alexis and takes her place at Collinwood.
1002. At Collinwood, Cyrus uncontrollably transforms into Yaeger.
1003. Daniel and Amy Collins find the portrait of Barnabas.
1004. In a dream, Damion's ghost warns Quentin he'll die by hanging.
1005. Angélique opens a secret panel where Damion's skeleton is hidden.
1006. Angélique performs a ceremony to eliminate Damion. Horace Gladstone learns Cyrus and Yaeger are the same man.
1007. Gladstone blackmails Cyrus to keep quiet about his experiments.
1008. Daniel becomes mesmerized by Barnabas' portrait. Quentin decides to conduct a seance to contact Barnabas' spirit.
1009. At the seance, Joshua Collins' spirit warns that an evil presence at Collinwood has disturbed the dead. Yaeger kills Gladstone.
1010. In a cave, Yaeger discovers a passageway leading to the Old House basement, where he finds Barnabas' chained coffin.
1011. Yaeger escapes after Will stops him from opening Barnabas' coffin. Taking the antidote, he turns back into Cyrus.
1012. After Barnabas bites him, Will becomes his slave. Barnabas introduces himself at Collinwood as a British cousin.
1013. After Quentin becomes suspicious of him, Barnabas unsuccessfully attempts to leave parallel time.
1014. Angélique, still pretending to be Alexis, has Hannah place a spell on Quentin, forcing him to slash Maggie's portrait.
1015. Angélique performs voodoo on Quentin after revealing to Hoffman that she's been masquerading as Alexis.
1016. Angélique succeeds in bringing Maggie back to town, hoping to dissolve Quentin's and Maggie's marriage for good.
1017. Barnabas warns Carolyn he'll kill Will if she exposes his secret. Barnabas unsuccessfully attempts to bite Maggie.
1018. Cyrus tells Quentin his attack may have been caused by witchcraft. Quentin finds a voodoo doll in Maggie's luggage.
1019. Maggie is upset to learn that Angélique was allegedly murdered.
1020. Angélique kills family lawyer Larry Chase by transferring his body heat into her body so she may survive.
1021. As Alexis, Angélique plants the suspicion in Maggie's mind that Quentin may have murdered Angélique.

1022. After being bitten by Barnabas, Buffie is under his control. She tries to find out more about Yaeger for Barnabas.
1023. Angélique sends a dream to Maggie, telling her she can find a secret Quentin has been hiding in Angélique's room.
1024. Maggie finds Quentin's love letters to Angélique.
1025. Angélique summons Maggie to Angélique's room, where the portrait speaks to Maggie, telling her to kill herself.
1026. Liz stops Maggie from jumping out a window. Barnabas confronts Angélique and tells her he knows she's not Alexis.
1027. Angélique reveals to her father, Timothy Stokes, that she's not Alexis and asks for help in dealing with Barnabas.
1028. After discovering his secret, Sabrina tries to convince Yaeger to turn back into Cyrus, but he refuses.
1029. Yaeger kidnaps Maggie and hides her in a farmhouse basement.
1030. Yaeger forces Maggie to write a note to Quentin saying that she's leaving him for good.
1031. Angélique tells Hoffman they must destroy Barnabas.
1032. Barnabas briefly returns to his normal time and tells Julia he must go back to parallel time to save Maggie.
1033. Liz tells Barnabas she dreamed of finding Maggie dead in a laboratory.
1034. Yaeger tries to attack Liz after she witnesses him killing Sabrina. Hoffman discovers Barnabas' coffin.
1035. Barnabas saves Maggie by killing Yaeger, who turns back into Cyrus after he dies.
1036. Julia arrives from regular time and kills Hoffman, who nearly stakes Barnabas. Julia decides to pose as Hoffman.
1037. Bruno tells Angélique, thinking she's Alexis, that Cyrus' journal reveals Quentin murdered Angélique.
1038. Julia learns Angélique is staying alive through her father's experiments, transferring an unknown life force into her.
1039. Barnabas and Julia discover Stokes' secret lab and the life force body of a beautiful woman Barnabas refuses to kill.
1040. After Bruno tells the police that Quentin killed Angélique, Angélique kills Bruno and frames Quentin for his death.
1041. Angélique makes Maggie and Quentin suspect each other of Bruno's death, and influences Quentin to escape from jail.
1042. Julia and Carolyn decide they must find out who the real murderer is before Quentin gets into further trouble.
1043. After a dream, Carolyn admits to Barnabas she thinks Liz killed Angélique.
1044. Angélique panics when she discovers Barnabas and Will have stolen the life force body from Stokes' cottage.
1045. Will jumps to his death from the tower room when Angélique tries to make him reveal Barnabas' secret.
1046. After Barnabas revives the life force body of Roxanne Drew, Angélique becomes weak. Roxanne disappears from the Old House.
1047. Carolyn finds Quentin hiding in the tower room. Barnabas finds Roxanne collapsed on Claude North's grave.
1048. Barnabas wants to know Roxanne's connection to Claude North. Carolyn tells Roger that Angélique is posing as Alexis.
1049. In the tower room, Carolyn is stabbed to death by an unseen culprit.
1050. Julia thinks she has failed in her experiment to bring Roxanne back to life, but Roxanne revives when Julia leaves.
1051. Barnabas longs to know who Roxanne. Claude North finds her at the Old House, but he's unable to sneak her out.
1052. After Quentin nearly strangles Maggie, Barnabas comforts her.
1053. An insane Roger kills Liz after she learns he killed Carolyn after she discovered he had murdered Angélique.
1054. Although Angélique has learned Julia's real identity and locked her in a dungeon, Julia won't reveal Barnabas' secret.
1055. Angélique kills Roger by draining his body warmth into her body. Barnabas discovers Claude reviving Roxanne.
1056. Roxanne comes fully to life and Angélique dies as a result. Free from Angélique's control, Maggie and Quentin reunite.
1057. After Barnabas finds Claude stabbed to death, Barnabas accuses Stokes of killing him to get back Roxanne.
1058. Barnabas can't find Julia and fears she is dead. Unable to resist his vampiric urges, he bites Roxanne.
1059. Roxanne warns Barnabas she told Stokes he's a vampire. She has a vision which enables Barnabas to find Julia in the dungeon.
1060. Stokes sets Collinwood on fire. Separated from Roxanne, Barnabas and Julia unintentionally leave parallel time.
1061. Barnabas is devastated at losing Roxanne. He and Julia are stunned to discover they've travelled to the year 1995.
1062. Barnabas and Julia find Carolyn in a beach shack. She refuses to reveal why Collinwood is abandoned and in ruins.
1063. After the sheriff warns them to leave town, Barnabas and Julia hide in the Old House, and see an unknown evil spirit.
1064. The elderly Mrs Johnson visits the mentally unsound Carolyn, who insists the rest of the family will return.
1065. Barnabas and Julia search the playroom for clues, and later find an insane, but unaged Quentin trying to slash his portrait.

1066. Barnabas and Julia see David's ghost. Quentin warns them of danger after Gerard Stiles' ghost taunts him.
1067. Gerard's ghost terrorizes Julia. Quentin wants to kill Professor Stokes, whom he blames for Collinwood's destruction.
1068. Quentin tells Barnabas and Julia that the benevolent female spirit who appeared to them is named Daphne.
1069. After Barnabas discovers Carolyn dead, he finds her list of events that led up to the destruction of Collinwood.
1070. Barnabas kills the sheriff and returns to the present with Julia by a stairway through time in Collinwood.
1071. Barnabas and Julia learn Daphne Harridge was an 1840 Collinwood governess. They find her's and Gerard's graves.
1072. Barnabas talks about parallel time to Professor Stokes, whose orphaned niece Hallie has moved into Collinwood.
1073. Fearing Barnabas' tales of 1995, Liz visits an astrologist, Sebastian Shaw, who performs her horoscope.
1074. David discovers Hallie wearing 19th century clothing.
1075. Barnabas and Julia try to learn about Tad Collins and Carrie Stokes, children who lived at Collinwood in the past.
1076. David and Hallie discover a hidden west wing playroom.
1077. With the scent of lilacs, Daphne's ghost appears to Quentin.
1078. Quentin discovers Daphne's diary in her old west wing room.
1079. Quentin stops Daphne from stabbing him to death, telling her he wants to help her rest in peace.
1080. Hallie becomes frightened after the spirit of Tad Collins speaks through David during a seance.
1081. Barnabas meets Sebastian's assistant Roxanne Drew, who is identical to the Roxanne he met in parallel time.
1082. David and Hallie find a dollhouse of Rose Cottage with dolls that look like themselves in 19th century clothes.
1083. David and Hallie are terrified when the dolls reappear in the dollhouse after they've destroyed them.
1084. In the playroom, David and Hallie see their identical 1840 counterparts, Tad and Carrie.
1085. Julia learns the stairway she and Barnabas used to return from 1995 was built by the 1840's Quentin Collins.
1086. After Tad and Carrie beckon David and Hallie to enter the stairway through time, the stairway disappears.
1087. The ghost of Gerard menaces David. Julia begs Sebastian to use his psychic powers to help the children.
1088. Sebastian warns Liz that the stranger in her horoscope may not be among the living.
1089. After Gerard possesses Liz, he appears to David and Hallie in the cemetery.
1090. When Maggie collapses, Julia discovers fang marks on her neck.
1091. Convincing Julia he is not responsible, Barnabas vows to find the vampire who attacked Maggie.
1092. Julia prepares a blood transfusion for Maggie after Barnabas finds her unconscious in the woods.
1093. After seeing themselves inside the Rose Cottage dollhouse, David and Hallie speculate about their future.
1094. Carolyn sees Gerard and is possessed by the spirit of Leticia Faye, who lived at Collinwood when Gerard was alive.
1095. Realizing the immediate danger, Barnabas and Julia decide they must get David and Hallie out of Collinwood.
1096. Gerard leads David to the real house of Rose Cottage.
1097. At Rose Cottage, David and Hallie have been fully possessed by Tad and Carrie.
1098. The possessed children conduct a ceremony to bring Daphne and Gerard back to life.
1099. The living Daphne arrives and informs Quentin she is mortal now, but promises no harm will come to the children.
1100. Gerard sets fire to Rose Cottage with Daphne inside after she says she won't help bring him back to life.
1101. Possessed by the psychic Leticia Faye, Carolyn senses danger and stops Gerard from burning Rose Cottage.
1102. Daphne pleads with Gerard to spare the children from harm.
1103. Julia discovers Daphne is alive when she finds her in David's room at Windcliff.
1104. Barnabas confronts Gerard, declaring that Gerard's reign over Collinwood will be ended.
1105. In a crypt, Willie finds Maggie unconscious next to an empty coffin.
1106. Julia and Willie discover the vampire is Roxanne, but Julia cannot stake her, knowing Barnabas cares for Roxanne.
1107. After deciding to chain Roxanne in her coffin, Barnabas stops Sebastian from destroying her with silver bullets.
1108. Sebastian announces that Gerard will take over Collinwood tonight. Maggie is taken away to Windcliff.
1109. Gerard kills the children. Julia enters the magical staircase through time, travelling back to the year 1840.
1110. In 1840, Julia hides from the Collinwood inhabitants. She fears Barnabas is unable to travel back and join her.
1111. Collins servant Ben Stokes saves Julia from being strangled by the mentally unsound Daniel Collins.
1112. With Ben's help, Julia releases Barnabas from his coffin, but having not lived the future yet, he doesn't know her.

1113. In 1970, Barnabas and Stokes return from the funeral for David, Hallie, Liz, and Daphne; all dead because of Gerard.
1114. In 1840, Julia, posing as the sister of British relative Barnabas Collins, meets Lamar Trask and Roxanne Drew.
1115. After deciding to spend eternity together as vampires, Barnabas attacks Roxanne and leaves her to die.
1116. Barnabas tries to strangle Julia when she attempts to prevent him from making Roxanne his vampire bride.
1117. Before Barnabas can kill Julia, Barnabas, arriving from 1970, possesses his own self in 1840 and saves Julia.
1118. Desmond Collins shows Ben the mysterious, mystical head of Judah Zachery. Daniel gives Barnabas the Old House.
1119. Ben dies after being attacked by Judah's supernatural powers. Gabriel learns Samantha Collins has married Gerard Stiles.
1120. Desmond is strangely affected by the head of Judah.
1121. Samantha is shocked that her husband, Quentin, thought to be dead, returns, and reports their son Tad is also alive.
1122. Daphne Harridge secretly leaves a note for Quentin at Collinwood.
1123. After Daphne meets Quentin, she writes in her diary that she has finally met the man she is going to kill.
1124. Lamar Trask asks Leticia Faye to use her psychic powers to find out the fate of his father, Reverend Trask, in 1795.
1125. Using Otis Green's cryptic clues, Desmond discovers an underground vault with the body of Judah Zachery.
1126. Lamar and Gerard hold a seance to conduct the spirit of Lamar's father, who warns that evil is being released.
1127. After Judah's body escapes and kills Tim Braithwaite, Desmond discovers the head of Judah is missing.
1128. Samantha tells Quentin that Tad is not his son and that she will stay married to Gerard.
1129. Julia warns Daphne to leave Collinwood and tries to explain that she knows what will happen to her if she stays.
1130. Angélique, with the help of her gypsy servant Laszlo, discovers Barnabas has been released from his chained coffin.
1131. Angélique, with no knowledge of the future, visits Barnabas and fails in her attempt to regain his affections.
1132. Julia helps Leticia devise a plan to reunite Judah's head and body. Daphne arrives as Collinwood's new governess.
1133. Angélique warns Barnabas that unless she and he live together as man and wife, Roxanne will become a vampire.
1134/1135. Leticia tells Julia they cannot reunite Judah's head and body until they find the jeweled mask he was buried with.
1136. Having retrieved the mask from Desmond's hiding place, Leticia brings it to Julia and the experiment begins.
1137. Julia discovers Judah's vital organs are functioning, but the body is comatose. Desmond discovers the mask is gone.
1138. After a fire burns Judah's body, Gerard attempts to steal the mask from the head, but Judah's head still lives.
1139. Barnabas sends Julia to convince Roxanne not to marry Lamar.
1140. Angélique recalls the 1692 court trial where Judah Zachery threatend revenge after being found guilty of witchcraft.
1141. Concealing Judah's head in his room, Gerard begs it to reveal why he dreamed his own head would take Judah's place.
1142. Aided by Charles Dawson, Judah takes possession of Gerard and vows to begin his revenge on the Collins family.
1143. Barnabas meets Roxanne's brother, Randall, who tells him Lamar claims Roxanne died as a result of sorcery.
1144. Angélique taunts Barnabas by hiding Julia in an abandoned lighthouse.
1145. In his lab, Quentin shows Gerard his incomplete stairway in time and reveals his theories on time travel.
1146. Hoping to bring Edith Collins and Daphne into Judah's coven, the possessed Gerard makes advances towards both women.
1147. After Gerard teaches her to use a crystal ball, Carrie Stokes tells Tad she sees a vision of the two of them dead.
1148. Daphne admits to Quentin that she is the sister of his former love, Joanna Mills, whom he believes is dead.
1149. As Barnabas rescues Julia from the lighthouse. Risen as a vampire, Roxanne attacks Lamar in the woods.
1150. In Roxanne's crypt, Randall confronts her with a cross. She cries out for Barnabas as she disintegrates.
1151. Quentin confides his love for Daphne to Gerard.
1152. After Gerard causes Desmond to become ill, Lamar discovers Quentin's lab and accuses him of being a warlock.
1153. Daphne finds a letter from Joanna, warning her to stay away from Quentin.
1154/1155. Randall is killed after finding Judah's mask in Gerard's room.
1156. Quentin is arrested for Randall's murder after Lamar finds him with the body.
1157. Gerard and Charles trick Daniel into changing his will by making him believe Quentin killed Randall.
1158. Aware that Angélique suspects him, Gerard deceives her into believing Judah has returned by possessing Quentin.
1159. Daniel suffers a stroke after Gabriel harrasses him for changing his will.

1160. When Daniel dies, Gabriel, alone with his wife Edith, burns Daniel's revised will, hoping they will inherit everything.
1161. Gabriel accuses Gerard of foul play when it is revealed Daniel's will names Gerard as the main beneficiary.
1162. After the constable's wife dies in Quentin's jail cell, Lamar assures Quentin he'll be tried for witchcraft.
1163. Desmond tells Barnabas they must work together to save Quentin.
1164. Flora Collins is determined to find out who Angélique is after Roxanne's spirt names her as the one who made her a vampire.
1165. Samantha testifies in court that Quentin has brought an alien spirit into Collinwood through occult practices.
1166. Samantha accuses Daphne of being in love with Quentin.
1167. After reading Ben's diary, Lamar and Gerard find the 1795 Trask's skeleton bricked up in the Old House basement.
1168. After Gerard and Lamar discover Barnabas is a vampire, Gerard is stunned to see Barnabas in the daylight.
1169. Angélique tells Barnabas that she has lifted his curse, but for the first time she expects nothing in return.
1170. Gabriel warns Quentin that Gerard is his enemy.
1171. Lamar bricks up Barnabas in revenge for the 1795 Barnabas bricking up Lamar's father, Reverend Trask.
1172. Julia accuses Lamar and Gerard of knowing what has happened to Barnabas.
1173. Angélique realizes Barnabas' claims that Gerard is possessed by Judah may be true.
1174/1175. Desmond is arrested for witchcraft after Dawson forces him to admit he had Judah's head in his possession.
1176. Leticia tells Desmond that Gerard must be saved, not destroyed.
1177. Professor Stokes arrives through the stairway in time, telling Julia he read of danger in a Collins history book.
1178. In the courtroom, Lamar is devastated when Barnabas arrives to serve as Quentin's new legal representative.
1179/1180. Barnabas' presence forces Lamar to refrain from testifying against Quentin. Barnabas secretly taunts Lamar.
1181. After Joanna Mills mysteriously appears and testifies on Quentin's behalf, Lamar's testimony against him is thrown out.
1182. Samantha tells Gerard she thought she killed Joanna by pushing her off a cliff at the asylum where Joanna was kept.
1183. In his jail cell, Quentin tells Joanna they cannot resume their love affair because he is in love with Daphne.
1184. To frame Quentin, Gerard performs an incantation that kills Mordecai Grimes, who was to testify against Quentin.
1185. A note from Mordecai prompts the court to find Quentin guilty of witchcraft and sentence him to a public beheading.
1186. Daphne urges Quentin to escape. After discovering Edith is involved with Gerard, Gabriel choaks her to death.
1187. When Daphne describes witnessing strange occurances in a room in the east wing, Julia warns her to beware of parallel time.
1188. Gabriel ties up Daphne after she learns he killed Edith. He sees a vision of parallel time in the upstairs parlor.
1189. Quentin and Desmond escape from jail. Witnessing Quentin's true love for Daphne, Joanna offers to step aside.
1190. Daphne escapes from Gabriel through a secret passage.
1191. Daniel's ghost makes Gabriel fall from the roof to his death. Quentin and Daphne are trapped in the parallel time room.
1192. Quentin and Daphne return from parallel time. Samantha tries to shoot Joanna, but the bullets pass through her.
1193. After tricking Samantha into coming to Widows' Hill, Joanna forces her to fall to her death.
1194. Daphne marries Gerard after he places a spell on her.
1195. When Quentin is captured and sent back to jail, Barnabas asks Angélique to help save him from execution.
1196. Gerard takes away Angélique's powers and holds her captive. Quentin and Desmond are led to the guillotine.
1197. Angélique stops the beheadings by appearing with Judah's head, which turns to a skeleton - killing Gerard.
1198. After Lamar shoots Angélique, she dies in Barnabas' arms as he confesses his love. Barnabas and Julia leave 1840 through the stairway in time and find all is well in the present; they have successfully changed the course of history, preventing the death of David, Liz, Daphne and Hallie and preventing the destruction of Collinwood.
1199. In 1841 Parallel Time, Bramwell Collins insists that Catherine Harridge marry him instead of Morgan Collins.
1200. Before Justin Collins dies, he gives Morgan a letter explaining the family curse begins each century with the spotting of a spectre: the Woman in White.
1201. As the oldest son, Morgan is in charge of the lottery, where a family member is selected to endure a night in the cursed room.
1202. After Bramwell abducts her, Catherine admits she cares for him, but insists she also loves Morgan and will marry him.
1203. Catherine learns Melanie Collins has a history of personality disorders after Melanie almost stabs her with a knife.

1204. After Melanie discovers Stella Young being held captive in the tower room, Stella is found stabbed to death.
1205. Suffering from a memory lapse, Melanie fears she killed Stella. Morgan and Catherine prepare to be married.
1206. Bramwell interrupts Morgan's and Catherine's wedding ceremony. Morgan challenges Bramwell to a duel.
1207/1208. After Bramwell loses his duel with Morgan and is badly wounded, Catherine learns Bramwell did not fire his gun.
1209. With Gerard Stiles, Kendrick Young finds the secret grave of his sister Stella and discovers she was murdered.
1210. During a seance, an unknown voice warns that Collinwood will be stricken with the plague unless the lottery is held.
1211. When Melanie comes down with the plague, the family agrees to commence with the lottery.
1212. Gabriel Collins draws the designated lottery slip and escapes from Collinwood. Quentin Collins is diagnosed with the plague.
1213. After Morgan returns Gabriel to Collinwood, Gabriel is placed in the cursed room.
1214. Now married to Morgan, Catherine warns Bramwell not to become too fond of her sister, Daphne Harridge.
1215. In the locked room of the curse, Morgan discovers the dead body of a villager in place of Gabriel.
1216. Melanie tells Julia Collins and Quentin that Justin's spirit has warned that the family's curse is not over.
1217. Having gone insane from staying in the cursed room, Gabriel attacks Kendrick with a knife and menaces Daphne.
1218. Catherine tells Bramwell she will prevent his marriage to Daphne, insisting Bramwell is marrying out of hatred, not love.
1219. Kendrick is convinced Gabriel killed Stella. Bramwell and Daphne announce they are now married.
1220. Bramwell is devastated to learn from Catherine that she is pregnant with his child.
1221. After Catherine draws the designated lottery slip, Morgan takes her place by locking himself in the cursed room.
1222. When Melanie tells Kendrick the sad story of her life, he vows to make things different for her.
1223. The morning after being locked in the cursed room, Morgan appears insane, claiming he is not Morgan.
1224. Carrie reveals that Morgan is possessed by James Forsythe, the man who placed the curse on the Collinses in 1680.
1225. The ghost of Brutus Collins taunts Morgan as he digs up the grave of Sarah Forsythe, who betrayed Brutus in 1680.
1226. Kendrick discovers that Melanie suffers from a split-personality.
1227. In a crazed state, Gabriel nearly stabs his mother, Flora Collins, to death. Kendrick almost kills Gabriel.
1228. Melanie fears she has lost Kendrick when she claims to have killed his sister, but he insists he thinks she's innocent.
1229. Bramwell forces Catherine to admit she still loves him. Fearing the loss of Bramwell, Daphne becomes suicidal.
1230. Quentin saves Julia from being strangled by Morgan. A seance is held to remove James Forsythe's spirit from Morgan.
1231. James Forsythe's spirit reveals why he cursed the Collinses in 1680. Brutus Collins' spirit bans him to his grave.
1232. No longer possessed, Morgan remembers nothing of his experience in the cursed room.
1233. Learning Daphne is dying from an undiagnosed illness, Catherine becomes guilt-ridden over her relationship with Bramwell.
1234. After Carrie reveals that Melanie's mother is alive and nearby, Gabriel escapes from the tower room.
1235. Daphne tells Bramwell he mustn't feel guilty for loving Catherine.
1236. Brutus' ghost traps Morgan and Julia in a secret corridor after they find two mummified bodies.
1237. Kendrick rescues Melanie after she's been stabbed by Gabriel. Morgan stabs Gabriel to death.
1238. Josette Collins, Bramwell's mother, reveals to Melanie that she is her mother and Barnabas Collins was her father. Daphne dies.
1239. Melanie turns insane after she and Kendrick marry. Brutus' ghost warns she won't be sane until another lottery is held.
1240. Julia explains to the family that the lottery must be held again. Kendrick draws the designated slip.
1241. While eavesdropping on Bramwell and Catherine, Morgan learns that Catherine is pregnant with Bramwell's child.
1242. Morgan tricks Bramwell into going to the west wing and locks him inside the room of the curse.
1243. Morgan locks Catherine in the room with Bramwell after she confesses she is carrying Bramwell's child.
1244. In the locked room Catherine is temporarily possessed by the spirit of Amanda Forsythe.
1245. After Bramwell and Catherine banish the ghost of Brutus, they realize they have broken the family curse forever by surviving a night in the lottery room without going insane. Morgan wounds Bramwell with a gunshot and attempts to throw Catherine off the roof, but Kendrick saves her and Morgan falls to his death. With Melanie recovered, she and Kendrick make plans to leave town together. Bramwell and Catherine renew their pledge of love with the anticipation of a happy and peaceful new life together.
(End of Series)

UPDATE

Where Are They Now?

Here's what *Dark Shadows* alumni have done since the show ended.

HUMBERT ALLEN ASTREDO (Nicholas Blair, Evan Hanley, Charles Dawson)
Concentrating on stage work, he starred in the national tours of *The Little Foxes* with Elizabeth Taylor and *Dracula* with Martin Landau.

CONRAD BAIN (Innkeeper Mr Wells)
Starred in the sitcoms *Maude* and *Diff'rent Strokes*, in addition to various TV films.

NANCY BARRETT (Carolyn Stoddard, Millicent Collins, Charity Trask, Carolyn Loomis, Leticia Faye Melanie Collins, Amanda Collins)
Appeared in several daytime soaps including *The Doctors*, the film *Belizaire the Cajun*, and the New York stage.

JOAN BENNETT (Elizabeth Collins Stoddard, Naomi Collins, Judith Collins, Flora Collins)
Starred in several TV films, the motion picture *Suspiria*, and appeared as herself on *Guiding Light*.

CHRIS BERNAU (Philip Todd)
Before his death in 1989, starred as Alan Spaulding on *Guiding Light*.

CLARICE BLACKBURN (Mrs Johnson, Abigail Collins, Minerva Trask)
In addition to acting on several daytime soaps, has written for *All My Children*, for which she's received a Daytime Emmy.

DON BRISCOE (Tom Jennings, Chris Jennings, Tim Shaw, Chris Collins)
Returned to his home in Tennessee and retired from acting.

BARBARA CASON (Mrs Johnson, *House of Dark Shadows*)
Appeared frequently on stage, film, and in television until her death in 1990. She was a regular on the *Carter Country* and *It's Garry Shandling's Show* TV series and guested on many others.

KATHY CODY (Hallie Stokes, Carrie Stokes)
Starred in three Disney films (*Superdad*, *Charley & The Angel*, *Snowball Express*) and many TV guest appearances such as *Gunsmoke*, *Cannon*, *Barnaby Jones*, and TV films including *Babe*.

ROBERT COBERT (Music Composer)
Scored nearly all of Dan Curtis' productions, including the miniseries *Winds of War* and *War & Remembrance*, the motion picture *Burnt Offerings*, and the NBC *Dark Shadows* primetime series. He also composed the TV film *Bonanza: The New Generation*.

JOEL CROTHERS (Joe Haskell, Nathan Forbes)
Until his death in 1985, was one of daytime TV's busiest actors, starring in *Santa Barbara*, *Edge Of Night*, *Somerset*, and *Secret Storm*.

DAN CURTIS (Executive Producer/Series Creator/Director)
Directed and produced many TV films including *When Every Day Was The Fourth Of July*, *The Night Stalker*, *The Norliss Tapes*, *Trilogy Of Terror*, and the momumental miniseries *Winds Of War* and *War & Remembrance*. The latter won the Emmy, Golden Globe, People's Choice, and Director's Guild Awards. He also directed the motion picture *Burnt Offerings*.

KEENE CURTIS (Voice of Judah Zachary)
Has been featured in many TV character actor roles and on the Broadway stage with *The Rothschilds* (winning the 1971 Best

Supporting Actor Tony Award) and as Daddy Warbucks in *Annie*.

THAYER DAVID (Matthew Morgan, Ben Stokes, Professor T. E. Stokes, Sandor, Count Petofi, Timothy Stokes, Mordecai Grimes)
Until his death in 1978 was a featured character actor in films such as *Rocky*, *Little Big Man*, and *Eiger Sanction*, and on TV films and series. His final role was the title character in the *Nero Wolfe* pilot film in 1978.

ROGER DAVIS (Peter Bradford/Jeff Clark, Ned Stuart, Dirk Wilkins, Charles Delaware Tate)
Best known for his role of Hannibal Heyes on the *Alias Smith & Jones* series and many guest star roles, he's been active in commercial voice-overs and managing his own businesses.

GEORGE DiCENZO (Assistant to the Producer/Associate Producer)
True to his realization during the filming of *House Of Dark Shadows* that actors don't work as hard as associate producers, he's become one of the industry's busiest character actors, most recently starring in the TV series *Equal Justice* and the motion picture *Face Of The Enemy*.

LOUIS EDMONDS (Roger Collins, Joshua Collins, Edward Collins, Daniel Collins, Brutus Collins, Amadeus Collins)
Has starred in *All My Children* since 1979 as Langley Wallingford, a role for which he's received several Daytime Emmy nominations. He's also performed his own cabaret act.

DANA ELCAR (Sheriff George Patterson)
A highly-visible character actor in many motion pictures, TV films, and series, he has been a costar in the *MacGyver* series, portraying Peter Thornton.

DAVID FORD (Sam Evans, André du Prés)
Appeared in other soaps, the Broadway and film versions of *1776*, and was active in commercial voice-overs until his death in 1984.

JONATHAN FRID (Barnabas Collins, Bramwell Collins)
Starred in director Oliver Stone's first film, *Seizure*, and the TV movie *Devil's Daughter*. Appeared on stage in *The Royal Family*, *Wait Until Dark*, *Murder In The Cathedral*, and the Broadway and National Tour of *Arsenic & Old Lace*, portraying Jonathan Brewster. He's concentrated on his one-man shows: *Jonathan Frid's Fools & Fiends*, *Jonathan Frid's Shakespearean Odyssey*, and *Jonathan Frid's Fridiculousness*.

ANTHONY GEORGE (Burke Devlin, Jeremiah Collins)
Starred in the soaps *Search For Tomorrow* and *One Life To Live*, and primetime guest roles.

TIMOTHY GORDON (Ghost of Jeremiah Collins)
Has devoted his time and talents to coordinating New York City's *SRO Players*, a troop of actors performing for the city's homeless.

GRAYSON HALL (Dr Julia Hoffman, Natalie du Prés, Magda, Julia Collins, Constance Collins)
Prior to her death in 1985, Grayson was often seen on the New York stage, and in primetime and daytime TV, with her final role being Euphemia Ralston on *One Life To Live*.

SAM HALL (Writer)
Has written for *One Life To Live*, *Another World*, *Santa Barbara*, *General Hospital*, and the NBC primetime *Dark Shadows*.

DAVID HENESY (David Collins, Daniel Collins, Jamison Collins, Tad Collins)
Left the acting profession, going into restaurant management and other business ventures.

KATE JACKSON (Daphne Harridge)
Became one of TV's top primetime stars in *The Rookies*, *Charlie's Angels*, *Scarecrow & Mrs King*, and *Baby Boom*.

HENRY KAPLAN (Director)
Continued to direct daytime TV, including *Another World* and *All My Children*.

JOHN KARLEN (Willie Loomis, Carl Collins, William H. Loomis, Desmond Collins, Kendrick Young)
In addition to appearances in dozens of TV films and series, is best-known for his

Emmy winning role of Harvey Lacey on the series *Cagney & Lacey*.

JERRY LACY (Tony Peterson, Reverend Trask, Gregory Trask, Mr Trask, Lamar Trask)
Starred in the daytime soaps *Young & The Restless, Love Of Life, As The World Turns*, as well as primetime guest star appearances, and the starring role of Humphrey Bogart in Woody Allen's Broadway play and film *Play It Again Sam*. He also has appeared on stage in the Los Angeles area, and became a writer for television, starting with *Newhart*.

MARSHA MASON (Audrey the Leviathan Vampire Girl)
Appeared in the daytime soaps *Love Of Life* and *Where The Heart Is* and became a film star with *Cinderella Liberty* (earning her a 1975 Oscar nomination), *The Goodbye Girl, Only When I Laugh, Audrey Rose*, and *The Cheap Detective*.

MICHAEL McGUIRE (Head of Judah Zachery)
A prolific stage and television actor who has been seen in dozens of guest star and recurring roles in primetime, including the miniseries *War & Remembrance, The Winds Of War*, the series *Empire, It Takes Two*, and *Major Dad*.

DONNA McKECHNIE (Amanda Harris/Olivia Corey)
Became an international stage actress, dancer, and singer, winning the Tony Award for Best Actress in a Musical for her originating role of Cassie in *A Chorus Line* 1974-77.

MARY McKINLEY (Costume Design)
Continued to costume design for ABC-TV'S *Wide World Of Mystery* and *Directions*, and set up her own art studio and displayed her paintings in numerous galleries and exhibitions.

KENNETH McMILLAN (Sailor Jack Long, Bartender Bob Rooney)
Before his death in 1989, appeared in numerous TV productions including *Rhoda* and *Our Family Honor*, plus the films *Ragtime, Serpico*, and *The Three Fugitives*.

DIANA MILLAY (Laura Collins)
Appeared as Kitty Styles on the daytime serial *Secret Storm*, and retired from acting to raise her son. She's become active in the business world in fine art and commercial real estate.

ALEXANDRA MOLTKE (Victoria Winters)
Retired from acting soon after leaving *Dark Shadows*, and worked behind the scenes in theater.

RAMSE MOSTOLLER (Costume Designer)
Did costume design for *Another World* and operated an antique/upholstery firm with her husband.

DENISE NICKERSON (Amy Jennings, Nora Collins, Amy Collins)
Appeared in the films *Willie Wonka & The Chocolate Factory, Zero To Sixty*, and TV's *Wonderful World Of Disney*.

LARA PARKER (Angélique/Cassandra, Alexis Stokes, Catherine Harridge)
Has been seen in many TV guest star roles, including *Remington Steele, Highway to Heaven, Hawaii 5-0, Quincy, Fall Guy*, the TV films *China Lake Murders, Desperate Voyage*, and the miniseries *Washington Behind Closed Doors* and *People Like Us*. Her motion pictures include *Race With The Devil, Save The Tiger*, and *Foxfire Light*.

DENNIS PATRICK (Jason McGuire, Paul Stoddard)
One of television's most recognizable faces, he has guest appeared on shows such as *Murder She Wrote, Night Court, Paradise*, and the miniseries *The Missiles of October*. He portrayed the recurring role of Vaughn Leland on *Dallas*.

CHRISTOPHER PENNOCK (Jeb Hawkes, Cyrus Longworth/John Yaeger, Sebastian Shaw, Gabriel Collins)
Guest appeared in many primetime TV series, and starred in the daytime soaps *Guiding Light, Somerset, General Hospital* and *The Young & The Restless*.

KEITH PRENTICE (Morgan Collins, James Forsythe)
Most recently has devoted his efforts to directing and acting in community theater.

LISA RICHARDS (Sabrina Stuart)
In addition to many guest star appearances

on prime time TV series such as *Moonlighting*, *Hooperman*, and *Highway To Heaven*, she's appeared in the films *Mr Mom*, *Rolling Thunder*, *Heaven Can Wait*, and has been active on the Los Angeles stage in numerous plays such as *Off on a Tangerine*, *The Greeks*, *A Streetcar Named Desire*, and *The Creditors*.

ROBERT RODAN (Adam)
Retired from acting and started his own real estate agency.

MITCHELL RYAN (Burke Devlin)
Became one of the busiest actors on TV and in motion pictures. He starred in the primetime series *Chase*, *Executive Suite*, *Julie Farr M.D.*, *The Chisholms*, and has guested in many others.

GEOFFREY SCOTT (Sky Rumson)
Appeared in many TV films and series, best known for his role of Mark Jennings on *Dynasty*.

KATHRYN LEIGH SCOTT (Maggie Evans, Josette duPres, Rachel Drummond, Lady Kitty Hampshire, Maggie Collins)
Starred in the miniseries *Voice of The Heart*, the TV films *Murrow*, *The Last Days of Patton*, and guest starred on *Police Squad*, *Matlock*, *Dallas*, *Dynasty* and was a regular on *Big Shamus, Little Shamus* and *Phillip Marlow, Private Eye*. She starred on stage in London with James Stewart in *Harvey*. Films include *The Great Gatsby* and *Providence*.

JOHN SEDWICK (Director)
Continued to direct daytime TV with *Edge of Night* and *Santa Barbara*.

DAVID SELBY (Quentin Collins)
Best known for his long-running role of Richard Channing on *Falcon Crest* and for his starring roles in the motion pictures *Rich and Famous*, *Raise The Titanic*, *Up The Sandbox*, and *The Super Cops*. He also appeared in the miniseries *King of The Olympics*, *Washington Behind Closed Doors*, and the series *Flamingo Road*, portraying Michael Tyrone.

SHARON SMYTH (Sarah Collins)
Left acting after her role on *Dark Shadows* was completed, but later acted in community theater.

RON SPROAT (Writer)
Wrote for the supernatural Canadian serial *Strange Paradise* and the daytime soap *Capitol*.

MICHAEL STROKA (Aristede, Bruno, Laszlo)
Appeared in the daytime soap *Edge of Night* and several primetime guest appearances on shows such as *Buck Rogers* and *Wonder Woman*, and has worked behind the scenes in the theater.

LELA SWIFT (Director)
Continued to direct daytime TV with *Ryan's Hope* and other ABC-TV soaps.

SY TOMASHOFF (Scenic Designer)
Has won several Daytime Emmy Awards serving in the same capacity for the soap operas *Ryan's Hope*, *Capitol*, and *The Bold & The Beautiful*.

VIRGINIA VESTOFF (Samantha Collins)
Was active in New York stage until her death in 1982, and was best known for her Broadway and motion picture role of Abigail Adams in the musical play 1776. She also appeared in the film *A Wedding*.

ABE VIGODA (Ezra Braithwaite, Otis Greene)
He became best known for his starring TV series roles in *Barney Miller* and *Fish*, plus the motion pictures *Joe & The Volcano* and *The Godfather*, and numerous stage appearances.

MARIE WALLACE (Eve, Jenny Collins, Megan Todd)
Concentrating on stage work, she's appeared on Broadway in a revival of *The Women* and off-Broadway in numerous productions (*The Lark*, *In the Boom Boom Room*), in addition to appearing on the soaps *Somerset* (portraying India Delaney) and *Guiding Light*.

DONNA WANDREY (Roxanne Drew)
In addition to a flourishing freelance writing career, she does stage work, TV voice-overs and commercials and industrial videos—and has appeared on the soaps *As The World Turns* and *Ryan's Hope*.

DARK SHADOWS COLLECTIBLES

The success of the original *Dark Shadows* series prompted a large variety of licensed products. Below is a listing of official *Dark Shadows* memorabilia, much of which has become highly collectible. Promotional/fan club items are not included.

PAPERBACK BOOKS

The Dark Shadows Series (Paperback Library, 1966-72) by Marilyn Ross:

1. *Dark Shadows* (12/66)
2. *Victoria Winters* (3/67)
3. *Mystery of Collinwood* (9/67)
4. *Strangers at Collins House* (1/68)
5. *Curse of Collinwood* (5/68)
6. *Barnabas Collins* (11/68)
7. *The Secret of Barnabas Collins* (1/69)
8. *The Demon of Barnabas Collins* (4/69)
9. *The Foe of Barnabas Collins* (7/69)
10. *The Phantom and Barnabas Collins* (9/69)
11. *Barnabas Collins Vs. the Warlock* (10/69)
12. *The Peril of Barnabas Collins* (11/69)
13. *Barnabas Collins and the Mysterious Ghost* (1/70)
14. *Barnabas Collins and Quentin's Demon* (2/70)
15. *Barnabas Collins and the Gypsy Witch* (3/70)
16. *Barnabas, Quentin and the Mummy's Curse* (4/70)
17. *Barnabas, Quentin and the Avenging Ghost* (5/70)
18. *Barnabas, Quentin and the Nightmare Assassin* (6/70)
19. *Barnabas, Quentin and the Crystal Coffin* (7/70)
20. *Barnabas, Quentin and the Witch's Curse* (8/70)
21. *Barnabas, Quentin and the Haunted Cave* (9/70)
22. *Barnabas, Quentin and the Frightened Bride* (10/70)
23. *Barnabas, Quentin and the Scorpio Curse* (11/70)
24. *Barnabas, Quentin and the Serpent* (12/70)
25. *Barnabas, Quentin and the Magic Potion* (1/71)
26. *Barnabas, Quentin and the Body Snatchers* (2/71)
27. *Barnabas, Quentin and Dr Jekyll's Son* (4/71)
28. *Barnabas, Quentin and the Grave Robbers* (6/71)
29. *Barnabas, Quentin and the Sea Ghost* (8/71)
30. *Barnabas, Quentin and the Mad Magician* (10/71)
31. *Barnabas, Quentin and the Hidden Tomb* (12/71)
32. *Barnabas Quentin and the Vampire Beauty* (3/72)

(A gift set of five books was also available in a Barnabas picture box)

Various Titles:

Barnabas Collins in a Funny Vein (Paperback Library, 2/69)

Barnabas Collins: A Personal Picture Album (Paperback Library, 12/69) by Jonathan Frid

The Dark Shadows Cookbook (Ace Books, 1970)

The Dark Shadows Book of Vampires & Werewolves (Paperback Library, 8/70)

House of Dark Shadows (Paperback Library, 10/70) by Marilyn Ross

(There was no novelization for *Night of Dark Shadows*)

My Scrapbook Memories of Dark Shadows (Pomegranate Press, 1986) by Kathryn Leigh Scott

The Dark Shadows Companion (Pomegranate Press, 1990)

(Both Pomegranate Press titles also issued in hardbound editions)

RECORDINGS

Albums:

Original Music from Dark Shadows (Philips PHS-600-314, 1969)

(reissue: Media Sound MS - 00004, 1990)

Original Music from Dark Shadows Vol. 2 (Media Sound MS - 00001, 1986)

Original Music from Dark Shadows Vol. 3 (Media Sound MS - 00002, 1987)

Original Music from Dark Shadows Vol. 4 (Media Sound MS - 00003, 1988)

*Quentin's Theme** (Charles Randolph Grean Sound - Ranwood R8055, 1969)

*This album, featuring the hit single version of *Quentin's Theme*, is not a soundtrack recording. More that twenty other cover versions of *Quentin's Theme* and its vocal version (*Shadows of the Night*) were recorded by artists such as Mantovani and Andy Williams.

Singles:

The Barnabas Theme from Dark Shadows/Sunset in Siberia (picture cover)

The First Theramin Era (Epic 5-10440, 1969)

Quentin's Theme/#1 At the Blue Whale

The Charles Randolph Grean Sound (Ranwood 840, 1969)

Shadows of the Night (Quentin's Theme)/I'll Be With You Always***

Robert Cobert Orchestra [vocals: *David Selby; **Jonathan Frid] (Philips 40633, 1969)

Josette's Music Box/Back at the Blue Whale

Charles Randolph Grean Sound (Ranwood 858, 1969)

Barnabas/I'm Bats About You

Vampire State Building (Roulette 7056, 1969)

I Wanna Dance With You/Theme from Dark Shadows* (picture cover)

Robert Cobert Orchestra [*vocals David Selby & Nancy Barrett] (Philips 40648, 1969)

Ode to Angelique/Missy

Robert Cobert Orchestra (Roulette 7082, 1970)

I Wanna Dance With You/I Wanna Dance With You* (picture disc)

Robert Cobert Orchestra [*vocals David Selby & Nancy Barrett] (Media Sound PD - 0001, 1989)

MERCHANDISE

Dark Shadows Comic Books - 35 issues (Gold Key/Whitman, 1968-76)

Dark Shadows Game (Whitman, 1968)

Dark Shadows Gum Cards, Red Series - set of 66 (Philadelphia Chewing Gum Co., 1968)

Dark Shadows Gum Cards, Green Series - set of 66 (Philadelphia Chewing Gum Co., 1969)

Dark Shadows Pin-Ups - set of 16 (Philadelphia Chewing Gum Co., 1969)

Quentin Post Cards - set of 12 (Philadelphia Chewing Gum Co., 1969)

Dark Shadows Magic Slates - set of 2: Barnabas; the Werewolf (Whitman, 1969)

Dark Shadows Jigsaw Puzzles - 2 sets (Whitman, 1969)

Dark Shadows Viewmaster 3-D Reels (Viewmaster - GAF Corp., 1969)

Dark Shadows - Barnabas Collins Game (Milton Bradley, 1969)

Dark Shadows Music Box [Josette's Music Box] (Paul Randolf Associates, 1970)

Dark Shadows Story Digest (Gold Key, 1970)

Dark Shadows Newspaper Comic Strip (Register Tribune Syndicate, 3/14/71 - 3/5/72)

Dark Shadows Giveaway Minicomic (Whitman)

Barnabas Glow-in-the-Dark Poster (Western Publishing)

Barnabas Wristwatch (Edward Roberts & Co.)

Dark Shadows Groovy Horror Heads - set of 3: Barnabas; the Werewolf, the Witch (Benlar, Inc.)

Barnabas Collins Model Kit (Model Products Corp.)

Dark Shadows Werewolf Model Kit (Model Products Corp.)

Dark Shadows Vampire Van Model Kit (Model Products Corp.)

Barnabas Collins Ring (Timco Industries)

Barnabas Collins Mask (Ben Cooper, Inc.)

PERIODICALS

Dark Shadows collectibles include numerous magazine articles from 1966 through the present. Publications featuring *Dark Shadows* have included *TV Guide, Saturday Evening Post, Time, Daytime TV, Cinefantastique, Famous Monsters, Soap Opera Digest, 16, Afternoon TV, Tiger Beat, Modern Screen, Fangoria, Fave, Daytimers, Eastern Airlines Review, Flip, Collectibles Illustrated, Castle of Frankenstein, Photoplay,* and many other entertainment publications.

Dozens of local newspapers have carried major *Dark Shadows* articles over the years, as have national newspapers such as the *Wall Street Journal, USA Today,* and the *National Enquirer.*

HOME VIDEO

Dark Shadows Volumes - 5 episodes each (MPI, 1989 -)

The Best of Dark Shadows (MPI, 1990)

The Best of Barnabas (MPI, 1990)

House of Dark Shadows (MGM/UA, 1990)

Night of Dark Shadows (MGM/UA, 1990)

For information on original *Dark Shadows* TV episodes on home video, write:
MPI HOME VIDEO
15825 ROB ROY DR.
OAK FOREST, IL 60452

FAN CLUB

For information on *Dark Shadows* and its fandom, write:
DARK SHADOWS
P.O. BOX 92C
MAPLEWOOD, NJ 07040

For information on the *Dark Shadows* current events newsletter, write:
SHADOWGRAM
P.O. BOX 1766
TEMPLE CITY, CA 91780

IN MEMORIAM

SYD ANDREWS
FRANK BAILEY
BIL BAIRD
KATHARINE BALFOUR
CHRIS BERNAU
ED BLAINEY
ANGUS CAIRNS
BARBARA CASON
JOEL CROTHERS
THAYER DAVID
RONALD DAWSON
JOHN DEVOE
DAVID FORD
HUGH FRANKLIN
ROBERT GERRINGER
PAUL KIRK GILES
TOM GORMAN
GRAYSON HALL
HOUSE JAMESON
DORRIE KAVANAUGH
VINCENT LOSCALZO
TOM MCCUE
EVERETT MELOSH
EDWARD MELTON
GEORGE MITCHELL
KENNETH MCMILLAN
SHO ONODERA
ARTHUR ORNITZ
RUDY PICCIRILLO
ED RILEY
JANE ROSE
GORDON RUSSELL
CRAIG SLOCUM
VIRGINIA VESTOFF

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The Dark shadows compa
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WITHDRAWN

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contributed dozens of never-before-published photographs in color and black-and-white from their personal collections. And—for the first time—a complete synopsis of all 1,225 original episodes has been compiled by archivist Jim Pierson. There is also a "Memorabilia Guide" to *Dark Shadows* collectibles, and a "Where Are They Now?" section, updating the careers of such *Dark Shadows* veterans as Joan Bennett, David Selby, Kate Jackson, John Karlen, Louis Edmonds and many more!

The *DARK SHADOWS COMPANION* is, indeed, a tribute to the family of friends and fans of the series who have made *Dark Shadows* an enduring television classic.

Relive the mysteries of Collinwood with the original *Dark Shadows* episodes, starring Jonathan Frid as Barnabas Collins. Now available exclusively on MPI Home Video at your local video store.
For more information, write:

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MPI Home Video
15825 Rob Roy Drive
Oak Forest, Il, 60452

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ISBN 0-938817-26-4

THE DARK SHADOWS COMPANION

25TH ANNIVERSARY COLLECTION

Edited by Kathryn Leigh Scott
Foreword by Jonathan Frid

The Dark Shadows History
Melody Clark, Kathleen Resch, Marcy Robin

Out of Angélique's Shadow
Lara Parker

Dark Shadows...Then and Now
Sam Hall and Matthew Hall

Synopsis of all 1,225 Episodes
Jim Pierson

Rare, newly-discovered photographs

Memorabilia Guide & "Where Are They Now?"